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FEDERATION OF ART URGES PLAN FOR MINISTRY OF ARTS

Joseph Pennell Starts Movement
for Government Art Academy,
Convention in New York —
"Our Only Salvation If We Wish
Place in Art World, He Says—
Resolutions Committee Gives
Official Recognition to Import-
ance of Concerts in Museums
Throughout Country

MAKING a plea for the establishment
in the government of a Ministry of
which should devote itself to the
herance of music, painting, sculpture
the other arts in this country, Jo-
Pennell made what was recognized
one of the most powerful speeches
during the convention of the Amer-
Federation of Art at the Metropoli-
Museum on May 15, 16 and 17.

After reviewing the voluntary work
by the artists in this country for
loans and other drives, Mr. Pennell,
however, that all the pictures
by artists for the drives had to
be drawn for the lithographing pro-
cess, thus indicating that the Ameri-
cans had no knowledge of the practical
application of their art, while the Euro-
pean artists had been versed in all this.
"It is a scandal," said Mr. Pennell,
"that there is not one good technical art
school in this country. If America is to
take its place in the great art world that
is coming we must have such schools.
We are about three laps behind the tail
of the procession in such things. If
we want this country to get into the
front we must employ European
methods. It would be well worth while
to do so."

We will soon have to come into com-
petition with other countries; we will
have to come into competition with Ger-
many. The reason European art has so
advanced is because of the governmental
attention of it. In Germany wonderful
schools were run by the govern-
ment that is why she was able to ac-
complish so much in the arts. In France
hundreds of years there has been a
study of Fine Arts; in England only
war interrupted the plans for the
establishment of such, and in America
we are to advance we must have such
department in our government. The
question of politics and grafting may be
left up, but we have two schools run
by the government which have proved
worth in this war—Annapolis and
West Point. On the same principles an
art school could be run, with a course
of study and serious. Art is a far more
valuable thing to study than soldiering,
whereas the soldier may be trained
in a few months, I never knew anyone
could be trained as an artist in less
than a lifetime."

Following the address, Mr. Pennell was
applauded for several minutes. Mr.
Brown, the noted sculptor, then
presented to the meeting a motion advoc-
ing the establishment of a National
Academy of Fine Arts and urging the
government to request the United States
Senate to add a Minister of Fine
Arts to the Cabinet. The motion was
unanimously adopted and referred to the
Committee on resolutions.

A plea for a National Fine Arts Divi-
sion in the government which would aim
at bringing the arts more closely to the
people was also urged by Garrit A.
Ker, who was the next speaker.

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Photo by C. Smith Gardner

ARTHUR RUBINSTEIN

Distinguished Polish Pianist, Who Last Winter Returned to the American Concert Stage After a Long Absence (See Page 6)

COLLEGES FAIL TO DO MUSIC JUSTICE, SAYS HEAD OF YALE

Arthur T. Hadley Finds Official Attitude Toward Music "Reflecting
the Demand of the American Reading Public"—Declares Every
Good System of Education Must Make Place for Music —
"College an Ideal Place to Mould Music-Lovers"—Nicholas
Murray Butler Outlines Music's Status in Columbia's Program

[The following communications from
Dr. Arthur T. Hadley, president of Yale
University, and Dr. Nicholas Murray
Butler, president of Columbia University,
set forth their authors' views on and
attitude toward music in the university.
Dr. Hadley's is in the nature of an an-
swer to a questionnaire submitted by
"Musical America." Our readers will
recall that the first article along this line
was an interview by a staff member with
Dr. Noble MacCracken, president of Vas-
sar College, which appeared in the issue
of May 10.—THE EDITOR.]

Music a Vital Educational Asset, Holds Dr. Hadley

Question. Do you conceive of music as
a vital educational asset, such as, say,
mathematics?

Answer. Most certainly. Every good
system of education must make place for
music. The Greeks, whose educational
methods are worthy of careful study,
gave music an even larger place than
they gave mathematics. I do not believe
that it would be possible to do as much
as this under modern conditions, for we
have found out a great many uses for
mathematics of which the Greeks never
dreamed; but I believe that we ought to
do, and shall do, a great deal more than
we do at present.

Q. Do you think the generally pre-
vailing official attitude toward music in
American colleges takes full account of
music's cultural and educational value?
That is, does music get a square deal?

A. No. In this, as in many other
matters, the colleges reflect the demand

of the American reading public; and the
American reading public has not learned
to estimate music at its full value.

Q. Does music, in your opinion, de-
serve a more important place in the cur-
riculum than it is generally accorded?

A. Probably. But people who know
and love music (or any other form of
art) are apt to make a great mistake in
thinking that other people can be made
to love music by having the results of the
work credited to them in a marking book.
It is outside of the curriculum rather
than inside of the curriculum that music-
lovers are made. I can only repeat what
I said in an article in *Harper's Magazine*
for September, 1917: "For any one who
really studies art or literature or reads
the works of the great historians, there
is a sufficient stimulus in the doing and
a sufficient reward in the immediate per-
sonal enjoyment. If in addition to this
parents appreciate what their children
do by these studies to make themselves
men and women of the world, in the best
sense of that term, it will be compensa-
tion enough. Let them not encourage

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TO LINK 25 CITIES IN CONCERT SERIES

Detroit Company Announces Plan for Large Enterprise in U. S. and Canada

DETROIT, May 19.—The original ideas which the management of the Central Concert Company has worked out in Detroit during the last three years are to be applied to a wider field of endeavor. The company has re-incorporated under its original name, and those interested in the enterprise are about to undertake the establishment of a chain of concert courses in the United States and Canada. If all goes well about twenty-five cities will be given service before the end of next season, and ultimately most of the principal centers of North America will be included in the circuit.

Those who are interested actively in the enterprise are W. H. C. Burnett, president of the company; A. L. Wilkinson, vice-president, and Frank B. Walker of Albany, N. Y., secretary-treasurer. It is understood that some large Eastern capitalists who are interested in the development of music in America are financially behind the enterprise, and that the funds at the command of the immediate operators are ample for any demands likely to be made upon them.

It is the expressed belief of W. H. C. Burnett, the head of the enterprise, "that the United States and Canada are practically virgin soil so far as the business of purveying music is concerned. There are plenty of concert courses in the country," he said in discussing his company's plans, "but nearly all of them are run in a shoe-string, hand-to-mouth way that is pitiful, and prevents the establishment of any real, continuing, constructive policy."

"The failure to apply business methods to the concert world has generally placed the local manager on a half charity basis, which has been humiliating for him, bad for patrons and disastrous to artists. There has been no one to take music to the people in the way that the drama is taken to the people."

"In undertaking the enterprise upon which we are starting, we were inspired by the big success which the local Central Concert Company has enjoyed in a comparatively small way. It would have been a temptation of Providence for us to have remained indifferent to the plain opportunities for growth which have opened up as a result of its prosperity and popularity with the people."

"As we go into the national field, it is to be our aim to co-operate with others. There is plenty of room for every established undertaking. We will work as far as we may through the present booking agencies, and as we have opportunity will co-operate with local concert managers."

The local company, which has been absorbed by its successor, will continue as a unit in the projected circuit and will retain its headquarters here.

MANAGERS TO STOP ARTISTS' DESERTING

New York Association Would Prevent "Enticing" of Stars from One Bureau to Another

Musical managers of New York City have joined hands in a movement to prevent the elusive musical artist from deserting one impresario's camp in favor of the more alluring inducements offered by a rival manager. The subject was discussed freely at the last monthly meeting of the National Musical Managers' Association of the United States, and on Monday a memorandum was submitted by Fitzhugh Haensel, chairman of the committee appointed to investigate this phase of managerial irregularity, setting forth the findings of the organization.

With Mr. Haensel on the committee were Mrs. Antonia Sawyer and Daniel Mayer. Their deliberations resulted in this report, which has been unanimously accepted as law by the association:

"It was unanimously decided that when an artist approaches a new manager, that manager must communicate that fact to the existing manager, and ascertain the state of affairs, and the committee recommended that the members of the association, individually and collectively, bind themselves accordingly."

MORE STATE MUSIC FOR JAPAN

Another Government School Founded "For Promotion of Civilization"

[Special to MUSICAL AMERICA]
TOKIO, April 11.—Recently a bill was unanimously passed by the House of Representatives of Japan proposing the establishment of another music school by the Government. The bill had been launched by eminent lovers of music in the intellectual circle, including scholars such as Dr. Hatoyama, Dr. Yosino and writers such as Mushakoji, Prince Konoe and others. The aim was proclaimed to be the "prompt establishment of another music school for the promotion of civilization in Japan."

The successful result of the movement will be counted a proof of Japan's fast awakening in the realm of music.

HEIJIRO IWAKI.

Paderewski Offers Resignation as Polish Premier

A special cable from Warsaw to the New York Herald of May 15 states that Paderewski, on that date, tendered his resignation as Premier of Poland, because the Polish Diet refused to keep the pledges made by him in Paris. At a session of the Diet on that day the question of the acceptance of Mr. Paderewski's resignation as well as that of Poland's attitude toward the Entente was to be definitely considered. It was considered not unlikely that a solution would be found enabling the pianist-Premier to remain in office.

Applications Pour in for the Godowsky Master Class in San Francisco

PORTLAND, ORE., May 7.—Applications from advanced pupils all over the United States are being sent in for membership in Leopold Godowsky's master class for piano, which will be held in San Francisco, beginning June 1. Applications have also been received from Hawaii. Portland and other Northwest cities and towns will be well represented in the master piano class.

Bonci Will Return for American Tour Next Fall

Jules Daiber announces that Alessandro Bonci, the tenor, will return to the United States after an absence of several years, for an extensive operatic and concert tour, beginning Oct. 1. His tour already includes recitals in New York, Boston, Philadelphia, Pittsburgh, with operatic engagements with the Chicago Opera Company and a tour in Cuba and Mexico.

Three Months' Tour Here for Société des Instruments Anciens

The French-American Society for Musical Art last week received a cablegram from Richard Herndon, the general manager, who is now in Paris, stating that the Société des Instruments Anciens will appear in Detroit on Nov. 2, 3 and 4, and, contrary to previous plans, will confine its American tour to the months of November, December and January.

"The second subject voted upon, that no manager must approach an artist under management with the attempt to entice him or her from their present management, was also recommended for adoption, with the amendment that the clause in question read as follows: No manager must approach, either directly or indirectly, an artist under management with the attempt, either direct or indirect, to entice him or her from their present management."

"It was further suggested by Daniel Mayer, and unanimously agreed to by the committee, that no manager shall sign up an artist until all debts with the old manager are settled."

Another decision reached by the committee is recorded as follows:

"The committee further recommended that the members of the association agree individually and collectively, to bind themselves to sign up no new contracts for less than a minimum of 15 per cent commission."

The question of daily newspaper advertisements of concerts in New York was considered, with the result that action was recommended "to secure if possible the adoption of a musical column for the advertisements of New York recitals appearing in the daily papers. The suggestion was further made that the advertisements of the members of the association appear in a solid block thereby insuring still further preferred positions."

COLLEGES FAIL TO DO MUSIC JUSTICE, SAYS YALE'S HEAD

[Continued from page 1]

them to expect payment twice for the same thing—once in marks, which are almost certain to be unfair, and once in



Photo by Connolly

"I Believe that We Ought to Do, and Shall Do, a Great Deal More for Music than We Do at Present."—Arthur T. Hadley, President of Yale University.

pleasure, which is likely to be spoiled if the work is being done for marks.

The Music School's Contribution

Q. What do you feel to be the Yale Music School's most distinct contribution to Yale University?

A. The contributions to Yale University given by the School of Music are of two quite distinct kinds. It has taught a small number of students real proficiency in the theory of music; and it has at the same time, by its concerts, its compositions, and by the very fact of the presence of distinguished musical leaders,

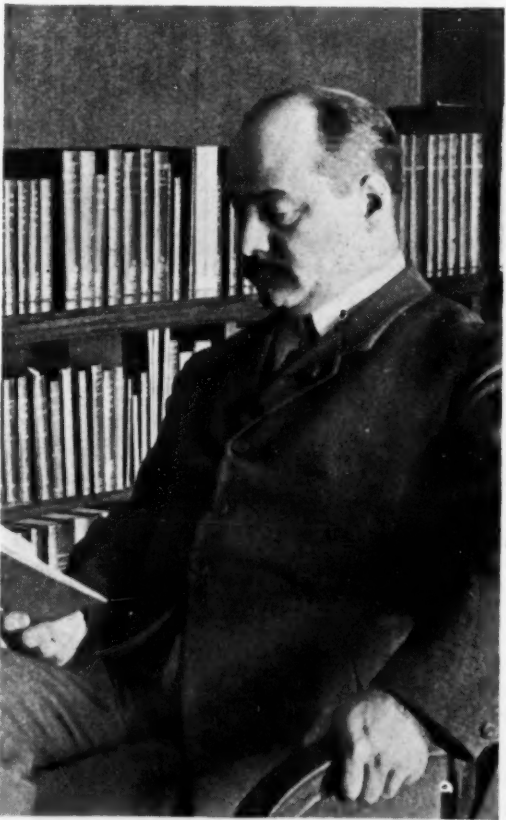


Photo by Underwood & Underwood

"The Program of Instruction at Columbia Includes Music as an Integral Part of a General or Liberal Education and as an Important Element in it."—Nicholas Murray Butler, President of Columbia University.

given the student body an interest in good music such as it never had before. Which of these is the greater contribution I do not know, because they are so different in character. Both are equally essential to the future.

Q. Don't you think the college is an ideal place to mold genuine music-lovers and that the making of music—and art-

lovers would fill a pressing need in national life?

A. Yes. Twenty years of observation here at Yale shows that this can be done.

Q. Would your university be willing to co-operate with an organized movement looking to establish credits properly standardized music study (at home and school-room) for school high school students?

A. It is conceivable that we might do so at some time in the future, but present I do not believe that we can advantageously take part in such a movement. The establishment of standardized college credits for high school in English literature has not, in my judgment, contributed to the love of letters in this country; and until we can find some way of protecting music from the chilling effect of marking things ought not to be marked I should be disposed to go very slowly in a matter of this.

* * *

Dr. Butler's Statement

"I cannot, at this busy time of year, (writes Dr. Nicholas Murray Butler) spare a half hour for an interview a subject of which I know so little of music. I can best deal with the matter by the following brief statement of my own position:

"The program of instruction at Columbia University includes music as an integral part of a general or liberal education and as an important element in it. We conceive it to be as deplorable for an educated man or woman to have no opportunity to learn anything of the theory and history of music, or of the personality and accomplishments of those who have been its chief historical representatives, as it would be to have no opportunity to learn anything of the history of literature or of great men's letters. For this reason we include study of music in our undergraduate program, and for more advanced students provide courses of instruction in its theory and history, including the art of musical composition. We leave practical instruction in musical performance to special institutes and conservatories equipped and adapted for the purpose. An examination of the program of Columbia University will show that we already give credits for properly standardized study of music."

TO SUCCOR STRAVINSKY

Committee Is Formed to Aid the Russian Composer

The distressing condition of Igor Stravinsky, the celebrated Russian composer, is reported in a letter received a few days ago by a well-known member of New York's musical colony. MUSICAL AMERICA recently called attention to reported plight of the composer. The letter reads:

"Word has just come to this country that Igor Stravinsky, composer of 'The Nightingale' etc., is in dire need. A cable just received from an American attaché of the Embassy in Switzerland reads: 'Cable money Stravinsky, in desperate circumstances care of American Consul in (Switzerland), Geneva.'

"A committee consisting of Otto Kahn, Winthrop Ames, Miss Gertrude Watson, Mrs. J. F. D. Lanier, Andrew Coppet, Mrs. Daniel Gregory Mason, Frank E. Brooks, Mrs. George Montgomery Tuttle and Mrs. Edward B. game Hill has been formed, with Mr. F. D. Lanier as treasurer, to raise a fund which will be cabled to Mr. Stravinsky. Checks may be made payable to Lanier and sent care of Winslow, L. & Co., No. 59 Cedar Street, New York City."

"The committee hopes for a general response to this appeal. It seems bearable that one of the greatest geniuses of the age should suffer for the necessities of life while many in America enjoying the music he wrote under similar circumstances."

Gallo English Opera in Boston

Fortune Gallo, impresario of the Carlo Grand Opera Company, is this week giving a series of Gilbert and Sullivan revivals in Boston with a company recruited from members of the Commonwealth Opera Company, which recently closed a successful season in Brooklyn. It is understood that his company will be the basis for the Gallo English Opera Company which will tour the next season.

"Every Child Born Is a Musician," Says Harold Bauer

Noted Pianist Explains Value of the Reproducing Piano as an Educational Force—Its Historical and Artistic Importance—What Bach Says to the Initiated—Music Voices All Emotions—Bad Art Is Unlasting.

By CLARE PEELER

IN a desert world full of the incapable, who chatter vacuously about what they know not how to do; of the idealistic, who image forth gloriously that which will be done, and of the stolidly practical, who talk uninterestingly of that which they did yesterday or must get done to-morrow, there are sometimes, thanks to a kindly Providence, oases. Once in a great while one hears those who have done big things speak on their own subjects—and then one listens, breathless, to store up what one hears, and can only regret that one isn't as Kipling's Cockney remarked, "a fly on the wall with a tyste for short'and." So it has been my wonderful luck to hear Saint-Saëns talk of composing, Mary Garden of opera, Schumann-Heink of the singer's career; and so, one day very recently, I heard Harold Bauer talk of piano-music.

All the details that one takes in unconsciously, under less interesting circumstances, have faded away since then. There were books, many of them, in big bookcases; there was a grand piano, piled with music and on it also were many boxes of cigarettes, on which Mr. Bauer, while he talked, made some inroads; but the chief impression that stays with me is not that of the short man with tawny hair and golden brown eyes, very well dressed in brown, with charming manners and a musical voice, that was my courteous host; it is that there was here a master speaking of the music that was his life and soul.

I had asked Mr. Bauer if he would care to talk a little on the subject of the reproducing piano, for which he has made some such remarkable records. One remembered its recording his playing of the Saint-Saëns Concerto with Walter Damrosch conducting the orchestral accompaniment. It had been an uncannily wonderful thing. Then there were many other smaller records made by him, and more in prospect, for Mr. Bauer senses



Photo by Laurence X. Champeau

Harold Bauer and Walter Damrosch Listening to Bauer's Recording the Saint-Saëns G Minor Concerto on the Duo Art Piano, Just Before This Instrument Was Introduced as the Soloist With the New York Symphony Orchestra

the possibilities of this remarkable invention and is thereon most enthusiastic.

"When I speak of the reproducing piano," Mr. Bauer said, "I mean the Duo-Art. For that in my judgment has behind it not only the present perfection of mechanical ingenuities in that line, but the Æolian Company are developing it so absolutely according to the highest standards of musical and educational ideals. Fourteen years ago, when the whole discovery was in its incipency, I first made some records for a Leipsic company, who had an invention, primitive as of course it naturally was then, but the possibilities of which interested me."

He showed me the contract, which had been inserted, with the correspondence pertaining to it, in one of the many scrapbooks, all of uniform size and shape, in which are recorded the milestones of Mr. Bauer's remarkable career.

"Some of these records are still extant," he continued, "and I have been

much annoyed of late by their being claimed as having been made by me for a modern company. As a matter of fact, so little was understood by these pioneers in the reproducing-piano field of the underlying principles of the thing, that these fourteen-year-old records bear the same relation to one's real work that a caricature would do to a good photograph.

Copying Artists' Rhythm

"Another one of the earlier companies hit on the principle of copying simply the individual rhythm, which is bound to be peculiar to each artist and identifies his work whether any variations of dynamics or coloring are added or not. Listen!"

He went to the piano and played a few bars of Chopin.

"That is the rhythm which identifies de Pachmann to one anywhere," he said. "Now this" (he played again) "is the rhythm absolutely characteristic of Paderewski. In the earlier output of these instruments the rhythm only was recorded, and afterward the corrections as to dynamics and so on were added—by other people, if you please. Naturally some extraordinarily distorted records resulted. Now the Duo-Art has that remarkable mechanical improvement, the metrostyle, which revolutionized the whole idea; and in making their records one corrects or adds all the little shadings of color, tune dynamics, one's self."

"But aside from the mechanical excellence of its constituent parts, the great advantage of the Duo-Art idea is in the thought of the people back of it, who are making their instrument the mouthpiece or the library, rather, of the greatest musical literature. All of Beethoven's sonatas, for example, are to be recorded, irrespective of the fact that this one or that one is better loved than another, and that consequently more records of it will be bought. Imagine the priceless value of a complete literature of this kind to the student of music!"

"Historically, the value of the reproducing piano is, of course, also incalculable. The traditional interpretations of certain pieces by the greatest of artists will always be at hand, so to speak, for reference in disputed points or for the cultivation of an individual taste or preference.

Import to Music Lecturer

"To my mind, however, perhaps the greatest and most important part to be played by these instruments will be found

as an appurtenance to lectures on music. The growing importance of such lectures, the presence and interest of so many besides the specialists in harmony, fugue, counterpoint and so on; the fact that practically all people who are being educated at all now study more or less music, whether they play any instrument or not; all this has brought about a need for illustration such as only a reproducing piano can furnish. The heads of educational institutions give lectures for people who want a simple and understandable form of instruction in how to listen to the great music with intellectual as well as with emotional enjoyment.

"Now, the people who give these lectures on piano-music are frequently inferior pianists; it is quite beyond their capacity to give any but very bad illustrations, though theoretically they may be excellently equipped. They simply are not practical musicians; they are amateurs or practically amateurs. Or, perhaps they call on members of the music faculty. However, the scope of their lectures is frequently a very big one, and the persons called upon, perhaps at a minute's notice, cannot possibly do their best. If a composition is not well played, it loses its effect. The hearer's interest is gone, he knows not why; the whole point is missed. Had the performance been one of authority, so to speak, one given by an artist of established reputation, the mere fact of listening to one such would have helped hold the listeners' attention. It would have reacted immensely on the value of the lecture. Of course exceptional cases exist, where the teachers are themselves artists; but these are, in the cases of famous institutes, established in large cities where the pupils have already the advantage and opportunity of hearing the best music. The average lecturer in the average place trying to illustrate by his own work the great musical ideas would be like an art-lecturer with no sense of drawing trying to illustrate the work of the great painters by bad drawing on a blackboard. What he needs is the finest photographic reproduction of the classic paintings.

"Another great virtue of these instruments lies in the possibility of immediate use by the individual teacher for the benefit of the individual pupil in the study of such a master, let us say, as Bach. So many thousands of teachers have only an approximate knowledge of



Harold Bauer and Ossip Gabrilowitsch Recording a Two-Piano Composition for the Duo-Art Piano

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"Every Child Born Is a Musician," Says Harold Bauer

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that greatest of masters. Now there is a certain period of the student's training where he must study polyphony as Bach has illustrated it. In other words, every teacher of music must teach Bach at a certain stage of the pupil's development. Neither the average child nor the average teacher approach the master with any sense of freedom. The teacher doesn't know how he ought to sense Bach, as it were, and he is very apt to end with the tacit admission, 'Now you play Bach and afterward you can play something that you like.' But if the child could first listen to what Bach means when well played—well, there is nothing more attractive.

"Again, the teacher, mistaught himself, may after a long time have come really to love Bach so much that he forgets entirely the time when Bach bored him as much as he makes Bach bore his pupils. And why does Bach bore them? Simply because he, the teacher, cannot put the inner soul of the master before them. It is one thing to sense a master one's self, and quite another to make others sense that master.

"The reason the reproducing piano to me means the Duo-Art is because its makers are able through their position and wealth to bring these things forward. They can reproduce things like this for example:

He went to the piano and played the 8th Invention in F. It was a triumph of beauty in feeling as much as it was in rhythm, in color and in touch, and the listener said so.

"But I might have played it like this," he said, smiling; and deliciously he mimicked the badly-sensed, badly-interpreted Bach of the uninitiated. Then, as though to take away its taste, he played another little Invention, exquisitely. One of the Schumann "Kinderszenen," also, rippled out under his fingers before he came back to his seat.

"Why shouldn't a child love that?" he said, and indeed to that question there was no answer. "Yet it is a wonder to me, when I see how they are mistaught, that children love music at all. Only their marvelous quickness of receiving and retaining the beautiful impression saves them; and the involuntary approaches they instinctively make to what is loveliest. For what can be more absurd than some of the attempts to bring music down to the child's level; learning notes by foolish names, for example, those of animals; the endeavor to associate music with ideas totally foreign thereto.

"Every Child a Musician"

"Music, on the contrary, is natural to the child. Every child is a musician, if it be musical to express one's self in terms only of sounds. His cry has a musical value; it is the expression of supreme emotion in the terms of sound, and what else is music? Only later does he learn to express himself by gesture, movement, line, color; the pictorial sense comes very late. At first, he denotes his contentment by the simple straight melodic line, in his coo of contentment, as the cat purrs her content in a monotone. Emotions of surprise, anger, joy, fear, desire, dislike, produce on the child as they do in the adult musician a variation from the melodic line; and the greater the excitement the higher the curve, until it becomes an angle—a shriek. Later and by degrees this expression confines itself into smaller and smaller spaces. But that child will always have a distorted idea of music whose teacher does not point out to him from the first the analogy between the simplicity or complexity of the melodic line and the emotion to be expressed."

From infantile emotions to funeral marches seemed a long step; but we took it quite naturally at this juncture, for the writer asked:

Music and the Emotions

"Then you do not regard music as an expression of the abstract, Mr. Bauer?"

"That question is answered with both yes and no. I divide emotions absolutely into two classes," Mr. Bauer replied. "There are the contemplative emotions which lead the mind into the realm of the abstract; and there are the excited and exciting type. Both are expressed by music. There are the emotions that make the heart beat, that cause an increase of circulation; they are expressed by larger intervals, by more pronounced variation of melodic line—in a word, they are major. Then there are those that

mean repression; the killing of energy; the quieting of all thought; suspense. They are expressed by the smaller, the minor, interval. For example:

Again Mr. Bauer had recourse to the piano. He played a few bars of the Chopin Funeral March, as it is called, the slow movement of the B flat Minor Sonata.

"Death is indicated melodically by the straight line," the pianist said. "Listen to these bars from the Beethoven Funeral March; and these from the Funeral March of Siegfried; and note in the last one how the melodic line curves and heightens as soon as the hero-motive comes in to exalt it. Here is the slow movement from another of Chopin's sonatas. All these are contemplative, brooding in their character, yet they are the expression of deep emotion. Music can express everything. Music is us; and it does what we do.

"Now, you see," Mr. Bauer resumed, after a moment's silence, "to go back to our subject, if one can show things like this to a child, if one has such illustrations ready for him, how much easier it would be to make him understand the principles, the thought, the very language of music. Of course, the other advantages of faithfully reproducing piano music as certain artists play it, are obvious. It is a truism to point out how greatly these instruments have in-

creased the public for the player, and another truism to show that they have so much more than the mere pleasure of the moment to offer. The public has always wanted good art; it has always realized that bad art is not permanent. One would despair otherwise. But from its very nature, the best of melody must persist.

The Enduring In Art

"Why, even the worst in stone or granite cannot last, except as the finger post to show how far back taste has traveled. Do you remember that fountain in Florence, near the Palazzo Vecchio, the Hercules? Michelangelo and Ghiberti, who moulded the bronze doors of the Duomo, and all the artists of the time, competed for the honor of making it; but finally through graft (they had the thing even if they didn't know it by that name) it was given to one Bandinelli; and of his work, the completed Hercules, no less a sculptor than Cellini said, 'If I couldn't make a better Hercules by throwing a lump of clay at a bunch of bananas, I'd give up my career.' I think the saying of Cellini has immortalized the statue as an example of what a Hercules should not look like. And if bad art in stone can react on itself that way for centuries, how much more bad art in melody? In my belief, the bad in art is always unpermanent; yet I admire an

instrument which makes lasting right way of saying the beautiful thing. We spoke of the many who strive to do good work, and succeed, but yet of immortality; and Mr. Bauer had illustration all ready there. Again had recourse to his bound books of programs, and he showed one of peculiar interest.

"I interested myself once in making a program of the compositions of such musicians," he explained. "And found a very peculiar thing. While the sixteenth and seventeenth centuries I could find many composers who had written well, but not immortally, in the thirteenth century, the nineteenth—and his lifetime—I could only find three or four. It was as though he had incarnated the great thought of his immediate period."

And we spoke of Savonarola, and the Bonfire of Vanities, and of the burning of the library of Alexandria, where Mr. Bauer whimsically "hoped the book hadn't been quite as precious as it were recorded;" and so my hour ended with the artist who is musician and more. For he is also book-lover, student of history, connoisseur of all things fine and delicate; he is a teacher in the widest sense; one who is aristocratic in his unique attainments and democratic in his willingness to share with others his splendid knowledge.

FEDERATION OF ART URGES PLAN FOR MINISTRY OF ARTS

[Continued from page 1]

Further pursuing the question of the Ministry of Fine Art, at the next session on May 17, the committee on resolutions made its report favoring the project of a ministry, but saying that at the present moment it was inappropriate to urge Congress to establish such a national department. Led by Mr. Pennell a large part of the members present protested the latter statement. A demand made by one of the body that the committee explain exactly why the moment was inappropriate was unanswered, and Mr. Pennell, in a second speech, again urged the resolution. "Art cannot progress as it should," he said, "until it is recognized as a financial asset. How much do you suppose the French Government charges the Paris Salon for three months' occupancy of the Grand Palais? One franc a year, and because it pays. The exhibition brings people to the city. The Royal Academy in England pays no rent and no taxes. Until this Government realizes that art is an asset, and puts up a big building suitable for a National Academy, we shall not make much progress. Such a building would take more people to Washington in a month than go there now in a year."

Despite the large vote, the resolution to urge Congress to create a Minister of Arts in the Cabinet was not adopted, although the movement for such a ministry was indorsed.

Speaking later to a representative of MUSICAL AMERICA, Mr. Pennell repeated that the convention had made a great mistake in not adopting the resolution, and that its failure to do so would have a deleterious effect on the arts in this country.

Music in Art Museums

A step of great importance in regard to music was made by the passage of a resolution accepting music as one of the arts which should be brought into the work of museums and strongly urging all museums to include music in their activities. This resolution, presented by Charles Moore, chairman of the National Commission on Fine Arts, was adopted as the result of several speeches made on the third day of the session by musicians.

Thomas Whitney Burrett began the discussion of music by a talk on "Music in the Art Museums." He said in part: "The arts have a common purpose, namely, the expression in forms of beauty of man's conception of the world and of himself in relation to it. But music differs because it has to be performed. It has become an expensive luxury. An art museum should offer music free to the public, as it offers painting and sculpture, etc. But to understand music we should take part in it; at every concert in a museum there should be singing of fine, simple music by the audience."

The movement in favor of offering music in museums, he said, found strong support recently when two series of concerts by David Mannes's orchestra were given in the Metropolitan Museum of Art, bringing to that institution a greater attendance in a given space of time than any other single event in its history. The speaker claimed for music, especially if offered in museum galleries, a large importance in the movement for Americanization. He said it was folly to take away what foreigners bring us; that their traditions are valuable to us, and we should use what they had inherited in such a way that it may be made to contribute to their Americanization. Mr. Surette spoke in behalf of making music rather than listening to it. Musical compositions must always be played by technically trained artists, but anyone can sing. "Children all over the world have the same appreciation of music at the age of four years; after that we in America begin to uneducate them."

The speaker contrasted the popular song of mining sentimentality so much sung during the war with the sturdy quality of the "Song of the Caisson" as sung by the artillerymen of our army in the present war. Affirmation is the joy of life, and the singing of scales, do, re, mi, which he said might as well be fo, fi, fum, was no way to get appreciation. He attacked methods of teaching music in schools of America because they did not lead to enjoyment of music, but made labor out of it. The speaker praised the initiation of the Metropolitan Museum in New York in offering concerts free to the public.

Edward Robinson, director of the Metropolitan Museum, praised David Mannes and told of the success of concerts in that institution, an average of 7000 persons having attended each concert in the last series given there. Mr. Robinson also introduced David Mannes, who conducted the orchestra which gave these concerts at the Museum.

Speaking of his experience in giving the concerts, David Mannes said: "I have always thought of a museum as a great temple at which all might come and worship, and therefore I have always wished to see music take its place there beside the other arts. It has been a magnificent experience to play here in the breathless silence of the audience; often in a number for muted strings I have even reduced the number of strings to see to how soft music people would listen. The results have been most gratifying."

"In the museum, however, music should always be impersonal. In smaller towns where the best musicians are not attainable, I would advocate that the museums have an organ where recitals could be given; where the personality of the performer is not the important thing, but where the music itself is what inspires."

"Combining the vastness of music with the other arts, the museum will become a temple such as I have seen in the land of dreams, the only practical world to live in, where everyone, regardless of sect, color or creed, should enter together and unafraid."

A resolution was also adopted by convention indorsing the action of the American Academy of Rome in establishing a scholarship in music.

War memorials were discussed by convention. Many suggestions were presented on memorials, most of the speakers urging community houses where music and the arts should have a home, and where the people should gather to see the best in art and hear the best in music.

BODANZKY TO LEAD NEW SYMPHONY

Metropolitan Conductor to Divide Time by Special Arrangement with Directors

Artur Bodanzky has been given permanent leadership of the New Symphony Orchestra, according to an announcement made May 19 by the executive committee of the orchestra. Bodanzky will conduct the ten pairs of concerts to be given in Carnegie Hall next season, in addition to continuing his work at the Metropolitan. His contract with the opera company still has four years to run, but the Metropolitan directors gave permission for his time to be divided between the two organizations.

Arrangements for next season for the orchestra includes eminent soloists who will appear at alternate pairs of concerts. The New York season will begin on October 9 and last until April 30. It is possible that concerts will also be given in Boston, Philadelphia and Washington by the organization.

CAMPANINI DISCOVERS A SECOND GERALDINE FARRAR

PARIS, May 18.—The discovery of second Geraldine Farrar, destined to achieve world renown as perhaps the greatest operatic soprano in America, was announced by Cleofonte Campanini, opera director, here to-day. The opera star is Evelyn Herbert, nineteen years old, of New York, who has been trained at the expense of Enrico Caruso for two years, with the renowned teacher Mme. Gina Ciaperelli Viafora. Campanini said he had signed Miss Herbert to a contract on the eve of his departure for Europe, and that she will make her debut in Reginald De Koven's new opera "Rip Van Winkle," in which she will have a leading rôle, appearing first in Chicago and later at the Lexington Theatre in New York. This will be the first time in the history of opera that an American girl, untrained in Europe, appeared in a great rôle in an opera in America.

"Miss Herbert was discovered by my wife," said Campanini. "I can declare confidently that never before have I heard such wonderful singing by a young American girl."

Strike Note of Victorious Jubilation at Ann Arbor Festival

Chicago Symphony Plays Patriotic Work by Stock—Six Programs of Twenty-sixth Annual Event Proves a Triumph for Conductor Stanley of the Choral Union—Famed Soloists During Four Days Include Ponselle, Gabrilowitsch, Homer, Alcock, Hackett and Holmquist—Carpi and Fitziu Head "Faust" Cast



Some Prominent Figures at the Ann Arbor Festival. Left to Right, Charles A. Sink, Manager; Frederick Stock, Conductor of the Chicago Symphony Orchestra; Theodore Harrison, Head of the Voice Department of the University School of Music; Lois M. Johnston, Soprano, One of Mr. Harrison's Pupils; Ossiip Gabrilowitsch, Pianist-Conductor; Merle Alcock, Contralto, and Albert A. Stanley, Conductor of the Choral Union

ANN ARBOR, MICH, May 17.—A note of jubilation for the victory won in the great war was struck by the twenty-sixth annual May Festival. The festival, beginning on May 14, continued for four days at the Hill Auditorium. Many of the men in the chorus had taken part in the fighting, and Dr. Stanley, in making up the programs for the four evening and two matinée concerts, bore this fact in mind.

The six programs were arranged in such a manner as to form parts of a complete whole. Each one, however, contained special features to make it complete and distinct in itself. The Chicago Symphony Orchestra, under its matchless leader, Frederick Stock, which has provided the orchestral background of these festivals for more than a decade and a half, was again in evidence, while the University Choral Union, under Dr. Stanley, now in its fortieth year, was heard in several splendid choral works. Although the membership in the male chorus was slightly less than in former years, since a very large percentage have not yet returned from service with the army abroad, the organization made up in enthusiasm and efficiency what it lacked in numbers. Of the soloists, it is unnecessary to speak more fully than to state that the occasion assembled many of the greatest stars of the musical firmament, including the most celebrated operatic personages and concert singers before the public. There was a larger proportion of new artists than at former festivals, while several extremely popular old favorites served to maintain the spirit of former festivals.

Ponselle Wins Ovation

The first concert opened auspiciously when Frederick Stock appeared at the conductor's desk to lead the orchestra, chorus and audience in a rousing performance of the "Star-Spangled Banner," without which no occasion of this kind could be properly inaugurated. After the Rimsky-Korsakoff "Russian Overture," beautifully played, all eyes were fixed on the stage entrance for the appearance of Rosa Ponselle, the renowned operatic star whose success at the Metropolitan Opera during the present year has awakened so much interest throughout the musical world. Music lovers from far and wide had come to hear this singer. Before she had sung more than a few measures of the "Bird Song," from "Pagliacci," it was evident that her hearers would give a verdict harmonizing with that of the critics who have pronounced her one of the greatest artists of the day. Her voice is beautiful and of an exceedingly pleasing quality, while her art is superb. She sings with ease and understanding and possesses that magnetic sympathy which is essential yet so often lacking in artists otherwise great. After applause, which brought her back to the platform time after time she finally gave Massenet's "Elégie" as an encore. Mr. Stock then conducted a masterful interpretation of Chausson's Symphony. After a brief intermission, Miss Ponselle again won an ovation in the "Un di" aria. Again she had to return to the stage many times, and at last sang Ponselle's "Good-bye." Lalo's "Norwegian Rhapsody" was offered by Mr. Stock and was rousing received. The "Suicidio" aria from "La Gioconda" was sung by Miss Ponselle,

and as before she brought down the house. Her encore this time was, first, "Suwanee River" and then "Coming Through the Rye," in which she played her own piano accompaniments.

The program was closed with a patriotic number, somewhat unusual in form, from the pen of Frederick Stock. This was first heard in Chicago on the occasion of Mr. Stock's resumption of the baton last winter after his temporary absence. It is undoubtedly among the greatest works which have come from Mr. Stock, who is acquiring a reputation as composer which is beginning to rival his prestige as a conductor. His hearers on this occasion warmly showed their appreciation of his musicianship. Altogether, the first concert was one of the most successful and auspicious with which any festival has been begun.

Present Hadley Work

The second concert provided lovers of choral singing with an opportunity to indulge to their full, for in the two dignified works which Dr. Stanley and the Choral Union presented, there was an abundance of beautiful choruses. The evening's entertainment was auspiciously begun by Dr. Stanley's "Fair Land of Freedom," written specially for the occasion, and, as the name indicates, full of patriotic fervor. The music, a setting of beautiful lines by Denison, is rich and melodious, and shows Dr. Stanley's creative art at its best. The two solo parts for soprano and baritone were taken admirably by two students of Theodore Harrison, head of the voice department of the University School of Music, Lois M. Johnston and Robert R. Dieterle, both of whom have been heard at former festivals. Miss Johnston sang also the soprano rôle in Hadley's "Ode to Music," given later in the evening, and Mr. Dieterle was heard as Wagner in the performance of "Faust" on Saturday evening.

This choral work of Dr. Stanley's, composed, presented and the solo parts sung by Ann Arborites, is indicative of the breadth of development which music has attained here. After the thunderous applause which followed the presentation of this work, Dr. Stanley led his chorus in a masterful presentation of Hadley's "Ode," which those in the audience who were most competent to judge pronounced one of the most majestic presentations either in Ann Arbor or elsewhere.

Miss Johnston achieved a real triumph. Merle Alcock, contralto, who was heard

for the first time in Ann Arbor, proved a happy choice. That she ranks among the best concert-singers was very evident from her beautiful singing. Arthur Hackett, tenor, another newcomer, also made a decided hit in the difficult rôle which was allotted to him. He possesses a splendid organ and handles it with ease and understanding. Gustaf Holmquist, bass, is a favorite in Ann Arbor, and deservedly so, for he always makes good. As usual he was warmly received.

Any resumé of this program would be entirely incomplete if reference were not made to the magnificent support furnished by Mr. Stock's orchestra. Nor should the splendid work of Earl V. Moore, head of the organ department of the University School of Music, who presided at the organ, be overlooked. He is a young man who is rapidly winning a place among the foremost American concert organists.

Two Brilliant Programs

Friday provided two exceptionally brilliant programs, one in the afternoon, when the Chicago Symphony Orchestra appeared in the first part of the program as the major attraction, and Ossiip Gabrilowitsch in the second part; and the second, in the evening, when Louise Homer received an ovation. Mr. Stock and his men opened the program with Bach's Suite, No. 3, in D Major. The work is beautiful when well played, and the boisterous applause indicated that it was thoroughly enjoyed. After this Mr. Stock offered Beethoven's "Eroica" Symphony. After the intermission Ossiip Gabrilowitsch, the eminent Russian pianist, whose fame is becoming equally great as conductor of the Detroit Symphony Orchestra, gave an exhibition of piano virtuosity seldom equalled. For the occasion he chose Brahms' monumental Concerto, No. 2, in B Flat. He played it brilliantly. Mr. Gabrilowitsch has been heard in Ann Arbor in recital many times, and for years has been a great favorite, but this is the first time that he has been heard with orchestra. Tremendous applause followed each movement. He was recalled so many times that the most careful counter could no longer keep an accurate record. Hand in hand, Mr. Stock and Mr. Gabrilowitsch were made to acknowledge many times the plaudits of their admiring hearers.

If the Friday afternoon concert proved delightful, the evening performance was no less so, for it again provided a promi-

nent place for the orchestra, which offered a variety of sparkling numbers, including Dvorak's "Carneval"; a Mozart Symphony; the ballet music "Enchanted Forest," by d'Indy, and Delibes' "Sylvia." These numbers were all beautifully played, and interspersed as they were with several beautiful arias by Louise Homer, provided a splendid evening's entertainment.

Mme. Homer, who has been heard in Ann Arbor many times, continues to grow in popularity. For her first appearance, when she was greeted with bursts of applause, she offered Beethoven's "The Heavens Are Telling" and Bach's "My Heart Ever Faithful." Later she sang "The Years Roll By," Debussy, and Thomas' "Tis I," and as her final number, "O Don Fatale," from Verdi's "Don Carlos." Among her dozen or so encores she offered Saint-Saëns' "My Heart at Thy Sweet Voice" and "Coming Through the Rye." Miss McMillan played the accompaniments ably at the piano.

At Saturday's two concerts, programs of a widely different nature were offered. One, the famous Frieze memorial organ, by Charles M. Courboin, provided food for musical thought to lovers of the king of instruments. At the other, the festival was brought to a close by a memorable performance of Gounod's "Faust," which, in spite of many new works, is as popular as it ever was.

Mr. Courboin, whose magnificent work as a concert organist has been acclaimed all over the country, is a virtuoso of the first rank. In a well-balanced program, in which Bach, Saint-Saëns, De Broeck, Ravenello, Schumann, Yon and Franck were represented, he brought out the beauties of this form of musical expression in a magnificent manner. He was received in a manner which should delight any great artist. To perform a difficult program before an audience of 5000 on one of the world's greatest instruments is no mean task, but he succeeded in a most remarkable manner. He was obliged to respond to many recalls and generously gave several extras.

Produce "Faust"

For a number of years it has been customary to close the festival on Saturday evening by the performance of some great opera with a cast of stars of wide reputation. "Samson and Delilah" and "Aïda," etc., have been among

[Continued on page 6]

Strike Note of Victorious Jubilation at Ann Arbor Festival

[Continued from page 5]

the operas chosen for this night. This season Dr. Stanley selected Gounod's ever-popular "Faust," and a list of soloists commensurate with the importance of the occasion was engaged. Fernando Carpi, of Chicago Opera fame, took the title rôle. Anna Fitzgibbon, also of the Chicago Opera Company, whose splendid work in her favorite rôle of *Marguerite* is well known; Minerva Komenarski as *Marta* and *Siebel*, and Carl Formes as *Valentine*, replacing, at the last moment, De Gogorza, who was indisposed; Andr  s De Seguro, as *Mephisto*, and Robert R. Dieterle as *Wagner* completed the list of soloists. The stars all made de-

cided hits, and supported as they were by Dr. Stanley's perfectly trained chorus and Stock's band of master players, they had a fertile field in which to grow their beautiful musical flowers.

To Dr. Stanley, who for twenty-six years has been the prime sponsor of the Ann Arbor Festival, recognized as a leading event of its kind, must be accorded the lion's share of credit for whatever of pleasure, entertainment and permanent musical significance may have resulted from such an occasion. About three decades ago he came to Ann Arbor, and through his knowledge of men and musicians, his keen musical appreciation and his eternal enthusiasm for all that is best in his chosen field of art, he has built up a musical movement which

has attracted the attention of the whole musical fraternity. His Choral Union has presented nearly all of the great choral works adaptable to the concert platform, some of them several times.

In the closing performance of the festival, when the orchestral and choral forces joined with soloists in a magnificent performance, those who stopped to think must have realized the wonderful triumph it was for Dr. Stanley. The Choral Union, which he has drilled so faithfully for months, in spite of drop-outs and late accessions, especially in the male sections, on account of the men who were continually joining the colors or who were just returning, sang with a perfection worthy of any professional chorus. Lovers of choral singing were

loud in their praise, and if Dr. Stanley had no other claim to lasting favor, surely the accomplishments of this year's festival alone would be sufficient. In spite of the twenty-six festivals which he has already conducted, his friends and patrons of the festival anticipate with pleasure of listening to the Choral Union under his direction for many more years. And now that the trials of war, and accompanying problems which have retarded musical progress as they have everything else, are all over, a greater progress for Ann Arbor's musical life is predicted.

Charles A. Sink was the business manager of the festival.

FRANK R. ROSS

ORGANIZE UNIQUE SOCIETY IN BOSTON

Longy's Musical Association Will Co-operate With Famous Paris Institution

BOSTON, May 12.—Boston is to have an unusual and valuable form of musical organization, the aims of which are clearly set forth in the following letter from Georges Longy, the conductor, oboist and pedagogue:

"Under the name of Boston Musical Association I propose to inaugurate, in Boston, an annual series of concerts having a certain analogy with the Soci  t   Nationale de Musique de Paris, although differing as to many details.

"The Boston Musical Association will not have for its object the performance of the works of the American composers exclusively, but will endeavor to stimulate the development of all the musical elements of the city; and this term, 'musical elements,' includes the composers, soloists, orchestral performers and choristers of Boston and the surrounding territory. On special occasions the association will also give a place on its programs to foreign artists of note, who for reasons other than those of purely artistic nature may be unable to appear to advantage in Boston.

"The association will give five concerts during each year in the following order: December, an orchestral concert; January, concert of chamber music; February, concert for small orchestra; March, second concert of chamber music; April, second orchestral concert.

"At one of these concerts the chorus will have an important place on the program. A composition by an American composer will be given a place on each program if possible. The composer may

assist in the production of his work either as conductor or soloist. All works by American composers played at these concerts which are of particular worth will be given a place on the program of the Soci  t   Nationale de Musique de Paris.

"As the program will include, in addition to works already published, those which are still in manuscript which will be played for the first time in Boston, the publishers of music will have the greatest interest in aiding in the establishing as well as in the maintenance of these concerts. If a work produced by the association is already published, its performance will stimulate its sale, while if it is still in manuscript it may interest the publishers to print it if they recognize a real talent in its author.

"Three soloists will be heard at each concert, a pianist, a singer, and another instrumentalist. An opportunity will be given them, besides that of a public hearing, of placing themselves at the service of art rather than using art for their own personal aims. That is to say: Many modern works are neglected by soloists because an unknown work is rarely well received on a first hearing. It needs to be heard more than once to be fully appreciated. A soloist often prefers to play a work of known effectiveness rather than one unknown or of doubtful quality. It is this point, therefore, to which I wish to call particular attention. The artists in these concerts will place themselves at the service of art rather than that art should be placed at their service. They will find an orchestra which will be prepared to give as many rehearsals as may be necessary for properly producing a new work under the best possible conditions. I have often noticed that one of the greatest obstacles to the production of new works requiring the assistance of a soloist has been this very difficulty of securing a sufficient number of rehearsals especially in the case of soloists of great reputation. These latter usually arrive at the last minute and being limited in time, invariably choose a work well known to

"Creative Interpretation" Is Fundamental of Arthur Rubinstein's Art

IT is said of Arthur Rubinstein that, like his great predecessor, Anton, he plays the piano by no rule or formula, but according to the individual dictates of his own inspiration. Self-taught in the most significant phases of his art, Arthur Rubinstein does not practice or study according to conventional theories, but spontaneously interprets, or rather "creates," as he sits at the keyboard. To Mr. Rubinstein, piano technique is merely the means to an end. He has never devoted his time to the finger exercise generally deemed necessary for a mastery of the keys, but works out each composition by an instinctive grasp of its potential effects.

This insight has endeared Arthur Rubinstein to many living composers, some of whom, including the Russian, Stravinsky, have written works for his special interpretation, with the understanding

that no one else shall perform them a period of years.

It is told of this Polish pianist that a child he expressed himself musically even before he could speak, imitating street cries and snatches of melody which floated in through the windows, and picking out tunes on the keyboard with unerring accuracy.

Mr. Rubinstein has at his finger-tips not only an unusually large pianistic r  pertoire, but has studied virtually the important symphonies and chamber music works.

Arthur Rubinstein was born at Warsaw, Poland, Jan. 28, 1889. At four years of age he played for Joachim at Berlin. At the age of seven he gave his first concert at Warsaw, and at nine years of age he went to Joachim and studied with him. He was fifteen, when he gave his first concert with orchestra under Joachim's direction at Berlin. After that he made a tour of the provinces.

the orchestra and general public.

"There exists a large number of symphonic works with solo voices or instruments which cannot be properly given unless the soloists and orchestra can rehearse many times together. A soloist who has been well received on his first appearance may, if he so desires, be heard in a work from the standard repertory at a later engagement.

"Chamber music organizations will be given an opportunity to appear at these concerts and players who are not members of any regular organization may study together for the production of some composition.

"A small chorus composed of sixteen sopranos, eight tenors, sixteen altos, and eight basses, all carefully selected, will take part in various works. Like the members of the orchestra, the members of the chorus will have the same privilege of appearing as soloists. In fact they will be helped and encouraged in this idea." C. R.

NEW BRITAIN HEARS MACBETH

Choral Society Also Has Assistance of Frederick Gunster at Concert

NEW BRITAIN, CONN., May 16.—The New Britain Choral Society, Edward F. Laubin, conductor, closed its fourth season with a concert at Fox's Theater on the evening of May 14. The orchestra was made up of forty players from the Hartford Philharmonic Orchestra, and Ruth Bennett, the official accompanist of the society, assisted at the piano. The soloists were Florence Macbeth, soprano, and Frederick Gunster, tenor. The first part of the program consisted of "The Four Winds," by Carl Bush, and the second part was miscellaneous. Numbers given by the orchestra were the "Oberon" Overture, Weber; "Reverie," Debussy, arranged for orchestra by Robert H. Prutting, and the Boccherini Menuet. In addition to her solos in the Cantata, Miss Macbeth sang "If," McFayden; "Midsummer Lullaby," MacDowell, and "Moonlight-Starlight," Gilbert  . Mr. Gunster sang the baritone solos in the cantata. His songs were "Spring's a Lovable Ladye," Elliott; "Smilin' Through," Penn, and "Values," Vanderpool.

The work of the chorus was splendid. This is the fourth season since its organization, and Mr. Laubin deserves much credit and praise for the rapid development and artistic results obtained during

this time. The orchestra did excellent work not only in its own numbers but its accompaniments throughout the cantata, while Miss Bennett gave the piano part most satisfactorily.

This was the first appearance in New Britain for both artists, and they were most favorably received. Mr. Laubin accompanied them in their songs. A capacity audience was present. Much enthusiasm was shown, and several encores were added to the program. T. E. C.

Pennsylvania State Officials Give Orchestral and Choral Concert

HARRISBURG, PA., May 24.—The first concert by the Pennsylvania State Orchestra and Glee Club was given on the evening of May 14, in the House of Representatives. Both organizations are composed of men who are employed in the different departments of the state. The orchestra numbers thirty-four, and is under the directorship of Howard W. Fry of the State Highway Department, who is a gifted violinist. The glee club is under the direction of Alfred C. Kuscha, choirmaster and organist of St. Stephen's Protestant Episcopal Church. The officers of the organization are: John S. Rilling, member of the Public Service Commission, honorary president; L. L. Dunkle, president; Harry Biles, vice-president; Howard D. Martin, secretary and treasurer. W. F. H.

Washington, D. C. May 6, 1919

(Rubinstein Club Concert)

Washington Post, May 7.

"Mr. Gunster is a delightful singer, with warm, smooth tones, clear enunciation and charming style. He sang 'La Procession' by Cesar Franck, in which he showed much dramatic ability."

Washington Times, May 7.

"Mr. Gunster is a young tenor who has an unusual amount of sweetness in his voice, which he uses with style and musical understanding. As a serious musician, Mr. Gunster gave a truly religious rendition of Cesar Franck's 'La Procession.' His voice is mellow, smooth and fitted to fine sentiment in song."

Washington Evening Star, May 7.

"Mr. Gunster made a pronounced success. His voice was mellow, his enunciation distinct and his interpretations entered admirably into the varying moods of the songs."



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near MUSICAL AMERICA:

A recent editorial in the New York *Journal*, written presumably by its eminent critic, William J. Henderson, suggests that the reason why our great orchestral concerts cannot be given under anything but the ordinary business conditions—namely, that any possible receipts cannot be made to meet the expenditures—is that the conductor has been boosted into the position of a prima donna and so has become "more exacting, rarer and more precious than ever before."

"Less than a decade ago," says the *Journal*, "a local orchestra increased the compensation of its leader to a sum which astonished those familiar with the previous standard in such matters. A short time ago a Dutch musician of reputation demanded for his services for one season almost four times the amount which had caused a sensation in this country. In another case an Italian conductor of opera who had shown himself brilliantly as an orchestral conductor consented to return to the United States for a consideration of \$70,000 for one year, which was an advance even on the unprecedented salary paid to him in *Paris*."

"For these reasons," concludes the *Journal*, "orchestral concerts under present conditions have become more of a luxury than ever. With the additional demands of the 'prime donne of the baton' they become impossible, so far as commercial enterprise is concerned."

The question of the emolument which could be paid for exceptional ability will always be an open one. However, it is very certain that if we compare conditions at present with those that prevailed say even twenty-five years ago, we shall find that not only has the conductor of opera and of symphony and other important orchestral organizations gained in importance and authority, but that he has been virtually raised to a position where the salary he demands is out of proportion with what is possible, in a business way, from the receipts of such performances, and hence the only possible way to meet the issue is by endowment funds, which have already been used in some instances, or by the contributions of wealthy music-lovers each season.

It has been urged by those who take the part of the great conductors that they have such exceptional ability that they are entitled to the high rewards which demand, that they cannot be classed with musicians of superior ability. Furthermore, say they, the conductor of a great symphony is surely entitled to make as much money, considering the seriousness and importance of his work, as the opera singer who has won distinction or the concert artist, who in a season will make more even than a conductor. And yet nobody is ever known to kick.

This on the other hand, may be met by the statement that if Mr. Caruso makes a hundred thousand dollars a season for fifty performances at the opera, it can easily be shown by the box office receipts that he is responsible for drawing at much money on the nights he sings, and more, too. If a pianist or a singer makes even more than is paid a conductor of orchestra, it can also be shown that he would not be paid that amount unless he not only drew that amount, but even more, to the box office, so as to offset the other expenses of the performances in which he appeared. Per contra, it may be urged, with fair-

ness, for instance in the case of a great and world-renowned conductor like Toscanini, that if he received a salary, as he did one year, I believe, of over \$40,000, while perhaps he did not directly draw that amount of money to the performances, he did do it indirectly through his transcendent ability to raise the general standard of the performances, which did result in increased receipts.

There are some who, with reason, contend that the conductor not only of opera, but of symphony orchestras, is being given more importance than he should obtain, on the ground that under certain conditions his autocratic rule is harmful to the best interests of the performances which he conducts. They claim, for instance, in the case of the great Toscanini himself, that the orchestra became paramount, so that many of the singers were not able to give their best, as they were totally subordinated to his views, ideas, and even to the volume of tone of the orchestra.

A similar argument was urged with regard to orchestral performances, where great soloists like Hofmann and others have, as we know, complained that instead of the symphony orchestra being in the position, as they think it should be, of an accompaniment, it took the lead and forced the soloist to follow the conductor, and so deprived him of the right of interpreting the masterpieces played according to his own ideas and his own conception.

If the present system of paying large salaries to conductors is to continue, and we presume it will, one of two things must happen. Either the prices for seats must be virtually doubled, which would, we believe, restrict the attendance, or it must be frankly acknowledged that such orchestral performances cannot be given with any idea that the income will meet the outgo, and hence there must be, as we said, either an endowment fund or contributions on the part of wealthy music-lovers to meet the deficit.

And in this connection it should be well to add, not merely has the conductor's salary gone up to many times what it used to be, but that the salaries of some of the leading musicians in the orchestras and principally of the concertmaster, have gone up in similar proportion, while the rates for seats have virtually remained about the same.

It must have been rather saddening for Eleanore De Cisneros, one of our most talented and distinguished operatic singers, to read the notice announcing her bankruptcy, almost immediately after she had raised 23 millions for the Liberty Loan by kissing 23 bank presidents, who were lined up like so many blackbirds all in a row on the stage in the great Brooklyn rally for the Liberty Loan.

Mme. De Cisneros states that her troubles are due somewhat to an investment of \$25,000 which she claims she made through a Frenchman in Paris, in a textile industry in Lille, from which nothing has been heard for some time, owing to the war, and also to what she claims is the discrimination of managers of our great operatic enterprise against American singers.

While I am heartily in sympathy with Mme. De Cisneros and regret her inability to continue before the public in opera, I cannot agree with her that the reason she did not get any engagements with the big opera companies was due to the fact that she is an American and that they employ only foreigners. As a matter of fact, at no time have there been more American singers in the Metropolitan Opera Company and in the Chicago Opera Company, not to mention the number in the San Carlo and other operatic companies, now touring the country.

In the Metropolitan company, for instance, last season were Mmes. Farrar, Homer, Easton, Garrison, Ellis, Sundelius, Ponselle, Braslau, Fornia and Peterson, while the foreign artists were Hempel, Barrientos, Matzenauer and Alda.

In the Chicago company, among the Americans were Mmes. Namara, Van Gordon, Pavloska, Macbeth, Pruzan, Maxwell, Jardon, Noe, Peterson, Lazari, Sharlow, Parnell and Mary Garden, while the foreign artists were Mmes. Gall, Raisa, Galli-Curci, Miura, Claessens and Berat.

Incidentally, too, I would say, with the kindest feeling that I have for Mme. De Cisneros, that perhaps some of the trouble that she is laboring under is due to her being exceedingly temperamental, as they call it. And so she perhaps antagonized the very people who would have been only too glad to recognize her abilities as well as her popularity.

However, as she is still in possession of a fine voice and a notably striking appearance, she should have no difficulty in getting many engagements in con-

cert, and if the worst comes to the worst, especially as she is undoubtedly an actress of great ability, there is always "the movies." Why not follow Farrar's lead?

There will be no dearth of summer concerts for the people this season, I believe. The backers of the splendid series of concerts that have been given of late years at Columbia University during the summer, under Edwin Franko Goldman, are to be continued. These concerts have increased in popularity, largely due to the exceedingly efficient manner in which Mr. Goldman has handled his orchestra and his unquestioned ability to make programs so well-balanced as to appeal to the great mass of music-lovers. Any one who has ever attended one of these concerts on the lawn of Columbia and seen there sometimes eight, nine or ten thousand people enjoying themselves will realize how much pleasure is given to those who are obliged to be in New York during the heated term, and also to many people who come to New York for a vacation.

Then, too, we now have the Mayor Hylan People's Concerts, with which former Park Commissioner and now Chamberlain Philip Berolzheimer has had so much to do. These concerts have also been a source of great pleasure to tens of thousands of people. Then there will be eight weeks of excellent music at the Lewisohn Stadium (College of the City of New York), under the auspices of the People's Institute Music League. Arnold Volpe, to whose long, patient and meritorious work in our local musical life New York owes so much, will be the conductor.

In fact, music for the masses is looking up in New York as more and more public-spirited persons come to realize its value to provide recreation of the finest and most intelligent character. The time is not far distant when music for the people in the parks and piers in the summer and the school auditoriums in the winter will be an accepted part of the life of any city of any size.

Perhaps the next evolution will be that public-spirited persons will provide the means to give open air concerts down on the lowest East Side, in the tenement districts.

Let me not forget to mention, in connection with these public concerts, another series of concerts which have been given in our parks through the munificence of Elkan Naumberg, one of our wealthiest and most distinguished business men of New York, who has tried, though ineffectively, to conceal his benefaction, as he is a man who does what he does for the love of the cause rather than with the hope or desire of any recognition.

To give you an idea how music is coming into vogue as something which belongs to our daily life and how shrewd business men are beginning to appreciate its value, let me give you just a little idea of the activities of Dr. Hugh A. Knowles, who not long ago came down from Canada, where he had been serving in the army as a director of music and entertainment, and who located at Norfolk, Va. Here is a record of just one typical week's activities:

At 8 A. M. on Monday Dr. Knowles conducted a sing in the McGregory 5 and 10c. store. At 6 P. M. he conducted a sing at the Officers' Club, and at 7 and 8 P. M. sings at the Red Circle Clubs.

On Tuesday he started in at 8 A. M. at the Kresge 5 and 10c. Store. At 1 o'clock he conducted a sing at the Rotary Club and at 7:30 at Craddock Camp.

On Wednesday, at 8 A. M., he was at the department store of Miller, Rhoads & Swartz. From there he went to the colored schools, where he conducted a sing at 9 o'clock. At 11 o'clock he was at the Navy Yard, leading the gobs in song. At 7 P. M. he was again at the Red Circle Club, and at 8 o'clock he conducted a sing at the Army Base.

On Thursday he started the people in the store of the W. T. Grant Co. at 8 o'clock. At 12 o'clock he was in the Navy Yard, leading the gobs again, and at 7 P. M. was in Suffolk.

On Friday at 8 A. M. he was at the Smith & Welton department store; at 9 at the Maury High School, and at 7 that evening at the St. Helena Training Station.

On Saturday at 6 P. M. he was at the Officers' Club and at 7 and 8 at the Red Circle Clubs.

On Sunday his work started in with the Sunday schools at 9. At 3 in the afternoon he led a great community sing at the Red Circle Theatre. At 4 o'clock he was at the Liberty Club; at 5 at the Navy Y. M. C. A., and wound up the day with two sings at the Red Circle Clubs.

Now I call this to your attention not because of the almost phenomenal activity of this sturdy little Canadian, but

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 173



Frieda Hempel as "Annetta" in "Crispino e la Comare"

because of the evidence it affords that not alone in the Navy stations, not alone in the business men's clubs, not alone in the army camps, not alone in the schools, but in the department stores, music is considered to have a place and a value. And that is something, I believe, your Editor has been contending for for a long time, namely, the power of music to aid business, and especially to maintain the morale of the workers in the large industrial plants, where the energies are apt to flag, particularly in the late hours of the afternoon.

The report comes to me that Titta Ruffo, whose demands for salary have exceeded even those of Caruso, had met with a somewhat chilly reception in Mexico City, where it is said the press was unfavorable and insisted that he was not the great artist they had expected. And here, by the bye, is something to which I believe I have referred before, namely, that when an artist asks a very large remuneration there is a corresponding disposition on the part of the public to expect a great deal, and should that artist, for one reason or another, either because he is not in his best voice, or because he is no longer in the prime of his powers, not meet the expectation, the fact is reported against him, while the local press is very apt to become antagonistic.

That Titta Ruffo possesses, or at least possessed once, an almost phenomenal voice, and also a power of emitting a volume of sound that was astonishing, cannot be contested. However, as an artist in the broad and true sense, I personally never classed him with Amato, for instance, or with Stracciari. And, to go back to past times, he certainly never was, I think, in the class with such an artistic singer as Galassi, the great baritone and standby of the Maplesonian period.

It is reported that Dr. Fridtjof Nansen, the world-renowned Norwegian explorer, has sent his only daughter to New York for her musical education. They say the young lady has great talent and already sings charmingly. This impels Henry T. Finck to ask in the New York *Evening Post* as to whether the tide has really turned. "Is America to be the Mecca of musical students, as the Netherlands were at one time, and subsequently Italy and Germany? Why not?" says Finck. And I heartily agree with him.

Does it not seem ridiculous that the fad should be maintained that it is positively necessary to-day to go to Europe for a musical education of any value? You know your Editor has always taken the position that the Italian, German, French, Scotch, Scandinavian, Russian, Spanish, English, and also American musicians and music teachers, dead and

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

living, in this country, are just as good as the Italian, German, French, Scotch, Scandinavian, Russian, Spanish, English and American musicians and music teachers, dead and living, in the capitals of Europe.

And furthermore Finck truly says that while we perhaps have no school of music which might rank with the Paris Conservatoire and others, when it comes to private teachers we can show just as much talent here as they can abroad. And let us not forget, too, that with our great symphonic and other orchestras, with our opera and the notable artists who appear here each season, an abundance of music of the highest character is provided. Indeed, even before the war, there was scarcely any city in the world, not excepting Berlin and Milan, which could show anything like the musical life which New York, Boston and Chicago to-day can show. And let us not forget Cincinnati, St. Louis, New Orleans and San Francisco.

No doubt you remember that Josef Hofmann, when he gave his memorable recital exclusively of compositions by Americans, was subjected to considerable criticism on the ground that he omitted the compositions of some composers which should have been included, and included some which would better have been left out. It seems to me that the time has come, now that the matter has passed out of the somewhat acrimonious discussion which resulted, to let the truth be known as to the manner in which Mr. Hofmann came to select the compositions.

It seems that Daniel Gregory Mason, assistant professor of music at Columbia University, was called in by Mr. Hofmann to advise him about American compositions. The result was that there was a representation on the program of no less than six pieces by Mr. Mason himself. In the next place, the inference cannot be avoided that Mr. Mason recommended a number of compositions by people that he was friendly to personally, some of which, to say the least, were not of the highest merit.

Should Mr. Hofmann be so gracious as to lend his great talent to the interpretation of compositions by Americans, using the term in the broad sense and not merely as descriptive of those native born, I would suggest that he could be more helpful to the cause of American piano music if he had taken a group of three or four piano pieces by American composers and put them on one of his regular recital programs without any particular comment or advance announcement, and given that program with these American pieces in a number of his concerts, instead of playing an all-American program two or three times in a few large cities and thus calling attention to the situation, which naturally antagonized those particular critics who go into convulsions at the very idea that there can be such a person as an American composer, when they have been insisting, like our dear friend "the Dean" of the critics, H. E. Krehbiel of the *Tribune*, that no such person exists and, indeed, is never likely to exist. You see, it is pretty hard for a critic on a prominent daily paper to suddenly see a great virtuoso like Hofmann parading the works of people whom the said critic has

insisted in print, time and time again, have never had any existence.

* * *

It will be good news to a great many people to learn, as was exclusively announced in your own columns, that little Lucrezia Bori, the Spanish prima donna, who was such a great favorite at the Metropolitan some few seasons ago, seems to have completely recovered her voice and is again on the high road of success. She sang at Monte Carlo and other places last winter, and is said to be fully up to her best. She won a personal triumph.

Probably none of the younger singers at the Metropolitan ever won so large a clientele of friends or had the hearty endorsement of so many of the critics as Mlle. Bori, and when, through the misfortune which necessitated an operation on her vocal cords, she had to withdraw, there was universal regret, certainly regret among all opera-goers. Her return to the Metropolitan I think would be hailed with genuine pleasure. I remember her performance in "L'A-more dei Tre Re," and I remember also what a sensation Ferrati-Fontana, the former husband of Matzenauer, made that night.

* * *

So the Commonwealth Opera Company, of which much was hoped, and whose performances were so good and attracted such large audiences, has gone under the management of Fortune Gallo, who has made such a success with his San Carlo company. Gallo is showing himself to be a thoroughly practical business man as well as a first-class impresario. In his hands the Commonwealth Opera Company will give some more performances this season and next season will go on the road, I understand, to give English opera.

Gallo has reorganized the company and put it on something like a business basis, which was the trouble. Instead of a few high-priced stars there will be a better all-around organization.

All of which goes to prove the contention that I have made long ago, that many of the opera companies that were really worthy came to grief not from lack of appreciation but from lack of good management. Some of the principals got too much and most of the others got too little. And so, never mind what the receipts were, there was always a deficit and ultimately collapse.

Gallo is coming to the front more and more as a potent factor in our American operatic life.

* * *

Whetmore, of the New York *World*, has been interviewing Bodanzky, the eminent conductor, and getting him to tell some of the interesting, and especially amusing, incidents in his career. One struck him as particularly humorous. It was to the effect that some years ago, in Moscow, he had to conduct Gustav Mahler's 6th Symphony. He had received from the composer special instructions as to the proper reading, particularly with regard to the last movement, where there is a big crescendo, with climaxes, which required a terrific stroke of the big drum. It should be, said Mahler, "like a giant tree shivering from a cannon blast of lightning!"

Bodanzky says he found a good orchestra at Moscow, except that the tympanist was a lackadaisical old-fashioned Russian whose drumming sounded like thumps on a tinkle-less tambourine. At rehearsal, when the great crescendo came, the drum marked the climax with a gentle tap, so Bodanzky stopped the orchestra and told the gentleman to get a

grain of Russian wildfire into his playing. He also told him what Mahler had said about a tree blasted by lightning, and tried to work him up so that he would give a properly rousing crash at the public performance.

The performance went well, the crescendo came and swelled in fine style. As Bodanzky looked at the drummer to give him his entrance, he saw him wildly grasp the drum stick in both hands. He swung it over his head like a blacksmith and madly brought it down. The stick disappeared through the battered membrane. The little fellow lost his balance and toppled bodily into the drum. Then the trouble came. The orchestra shook with spasms, the orchestra tone wavered like an inebriate. But as the tympanist's situation was at the back of the orchestra, the audience did not see the catastrophe. Naturally the drummer remained concealed in the ruins of the drum till the curtain went down.

You cannot apply the old Italian proverb, "Se non e vero e ben trovato"—(if it is not true it is well imagined)—for Bodanzky in such matters is like the late George Washington of the U. S. A., says

Your

MEPHISTO.

Tetrazzini Will Tour U. S. Next Fall, Under Daiber Direction

Luisa Tetrazzini, the famous coloratura soprano, will return to America next season under the direction of Jules Daiber. It is announced that the diva will appear in the New York Hippodrome early in November, and will then visit Philadelphia, Pittsburgh, Boston and other cities, from coast to coast. Mme. Tetrazzini will also make operatic appearances, presumably after the first of the year. She is booked for an extensive concert tour in England for September and October.

Summer Course Announced in New York Dalcroze School

The regular summer course of the school is announced to take place from June 1 to July 1. Daily sessions will be held in Dalcroze Eurythmics and Solfeggio (ear training) in charge of Miss Heaton and Dalcroze education of movement and plastic under the direction of Jessmin Howarth.

A demonstration of Dalcroze Eurythmics will be given by the New York Dalcroze School in their auditorium on the evening of May 28. Pupils of the school as well as Marguerite Heaton, Jessmin Howarth and Paul Thevenaz, instructors, will take part.

Fradkin and Fox in Plymouth Recital

PLYMOUTH, MASS.—Fredric Fradkin, violinist, and Felix Fox, pianist, gave a successful recital last Tuesday evening in the Plymouth High School Hall. The two artists appeared together in Beethoven's Sonata, Op. 24, and the Franck sonata. Mr. Fox then played four piano solos, by Rachmaninoff, Chopin, Debussy, and Liszt; and Mr. Fradkin also gave a group of short violin pieces, by Pugnani-Kreisler, de Grassi, Gossec, and Sarasate. Both artists were enthusiastically applauded.

Lotta Madden, artist-pupil of Sergei Klibansky, has been engaged for the next Maine Festival. She will sing the soprano solo in Verdi's "Requiem." Miss Madden is on her way to the Pacific Coast where she will fill important engagements during the month of May. Other appearances of Klibansky pupils include Elsa Diemer, who is engaged for a concert at Portchester, N. Y., on May 2 and as soloist of the convention to be held in St. Louis May 30 to June 3. Cora Cook sang on April 2 at a social service for enlisted men at the Central Christian Church and at one of the *Globe* concerts at Borough Park. Virginia Rea and Ruth Percy are engaged to sing at the White Breakfast of the Rubinstein Club in New York in May. At the last of Mr. Klibansky's studio musicales Putnam Watkins, Evelyn Siedle and Mary Sims sang.

Harriet McConnell is still out on tour and recently gave two programs, one at the Winnipeg Festival, the other at Bluffton College, Ohio. Both times she presented interesting groups of songs and included "Values," by F. W. Vanderpool, which is dedicated to her.

GALLI-CURCI AGAIN DRAWS GREAT CROWD

Mme. Amelita Galli-Curci, Recitalist, New York Hippodrome, Afternoon, May 18; Manuel Berenguer, Flautist; Homer Samuels, Accompanist. The Program:

Mary of Allendale (Old English), Hook; The Lass with the Delicate Air, Arne; Ah, Non Credea, from "Sonnambula," Bellini; Bell Song, from "Lakme" (with flute), Delibes; Il Neige de Fleurs, Fourdrain; Mai, Hahn; Paysage, Hahn; Bourbonnais from "Manon Lescaut," Auber; Reverie, Caplet; Valse, Caplet; Arabesque, Debussy, Mr. Berenguer; Lullaby, Scott; Little Dory Seppilli; When Chloris Sleeps, Samuels; Shadow Song, from "Dinorah" (with flute), Meyerbeer.

To fill the Hippodrome on two successive Sunday afternoons at the fall of a season which has been filled to overflowing with concerts is an achievement. It may be added to the long list of Galli-Curci triumphs, for the prima donna had another capacity audience for her closing recital of the year. With her voice, naturally, showed traces of arduous season, its delicate beauty in "Bell Song" and the familiar "Shadow Song" from "Dinorah" again served call forth pronounced expressions of enthusiasm. Beautifully sung, too, was the "Ah, Non Credea," from "Sonnambula," and the two little songs by Hahn. The singer's additional numbers covered a wide range of English ballads and included one of Harry Burleigh's Spaulding songs.

As usual, the flute obbligato for "Bell Song" and the "Shadow Song" was provided by Mr. Berenguer, who won personal meed of approval in his group. Homer Samuels at the piano again supplied his flawless accompaniments.

Carrie Jacobs-Bond, C. W. Cadman and John Smallman in Long Beach Concert

LONG BEACH, CAL., May 16.—With a brilliant concert recently given by Carrie Jacobs-Bond, composer; Charles W. Cadman, composer-pianist, and John Smallman, baritone, the Long Beach Philharmonic Chorus closed its season, 1918-1919.

Earle Tuckerman, the well-known New York baritone, whose Irish dialect is one of his greatest assets, has recently added Victor Herbert's "Molly" to his repertoire. He sang it on May 1 at a concert in Brooklyn and on May 2 at the First Congregational Church in New York. On the one occasion, it was programmed along with Sanderson's "Captain Mac" and O'Hara's "Give a Man a Horse He Can Ride," and on the other in a group with Penn's "Smile Through" and Keith Elliott's "Spring a Lovable Ladye."

WORCESTER, MASS.—The Worcester Symphony Orchestra, conducted by Daniel Silvester, gave a splendid concert May 15 at the Worcester Theater for the benefit of the Salvation Army. The orchestra was assisted by Carolyn Keuff, dramatic soprano; Mabel Anderson, contralto, and Daniel Silvester, violinist. A song recital given in the studios of Worcester County Music School, May 16, by Jessie R. Master, assisted by Grace M. Jordan, pianist, attracted an appreciative gathering.

HOUSTON, TEX.—The annual election of officers for the Girls' Musical Club resulted as follows: President, Louise Daniles; first vice-president, Blanche Foley; second vice-president, Ruth Burdick; recording secretary, Virginia May Park; corresponding secretary, Julia Frank; associate membership secretary, Pauline Glenny; treasurer, Irene Hall.

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California Federation of Music Clubs Holds First Convention

Musical Programs Feature Works of California's Composers — Cadman's "Shanewis" Presented in Concert Form—Singers Contest for Prize—Farwell Speaks at Conference on Community Music—Supervisor of Oakland's School Music Gives Demonstration of Work.

OAKLAND, CAL., May 6.—Charles Wakefield Cadman may be said to have been the star of the first annual convention of the California Federation of Music Clubs, for its programs featured Californian composers, among whom Mr. Cadman of course stands very high.

The convention opened with an address of welcome by Mrs. Newton Koser, president of the Wednesday Morning Choral Society of Oakland. The State President, Bessie Bartlett-Frankel, made an address in response. Mrs. Norton Jamison, first vice-president of the National Federation, brought a message of good wishes.

Many delegates from the Federated Music Clubs throughout the State attended, besides some of California's best-known composers. The first musical event took place at the Scottish Rite Masonic Auditorium, San Francisco. Wolf-Ferrari's opera, "The Inquisitive Woman," was produced by the San Francisco Musical Club, under the direction of Mrs. Lillian Birmingham, with Maude Hendorff at the piano. The other programs were given in Oakland and were notable for the fact that most of the compositions presented were by Californians.

Selections from the opera "Shanewis," by the composer, Charles Wakefield Cadman, at the piano, were sung by Lancel and Robert Battison. Carrie Jacobs-Bond added charm to the convention by her beautiful songs. Other California composers represented were Gertrude Ross, Grace Freebey, Vernon Spencer, Fannie Dillon, Mona L. Botsford, Eleanor Warren, Harold Webster, Harry B. Pasmore and Josephine C. Aylwin. Among those who assisted in the concerts were Sigmund Beel, George McManus, Mrs. Arthur J. Hill, Mrs. Alberta Lyde Orrin K. McMurray, Mrs. Mabel West, Rebecca Haight, Mrs. Edward Bruner, Margaret Kollmer, Mrs. Joanne C. Aylwin, Mrs. Suzanne Pascoe-Brooks, Frederick Mauer, Jr., Anna Ruzena Sprotte and Grace Widney.

With Hutchinson, soprano, of Los Angeles, and Mrs. Blanche Williams Seger, soprano, of Portland, contested for the Pacific Coast honors, the winner to contest again for the national prize at Peterborough, N. H., in June. A report of the contest will be made from national headquarters at Chicago.

A round-table conference was conducted by Alexander Stewart, the chairman of the W. C. C. S. committee on community choruses on the Pacific Coast. Members of the committee assist in obtaining employment for returning soldiers. Those who took part in the discussion were Herman Brouwer, Clarence C. Jamison and Arthur Farwell. Mr. Farwell stated that it was his belief that the real musical progress of the American



California Federation of Music Clubs, First Annual Convention, Oakland, May 1, 2, 3 and 4. Bottom Row, Left to Right: Charles Wakefield Cadman; Carrie Jacobs-Bond; Mrs. Norton Jamison, First Vice-President, National Federation of Musical Clubs; Sigmund Beel; Bessie Bartlett-Frankel, President, California Federation of Music Clubs, and Gertrude Ross. Top Row, Left to Right: George McManus; Grace Widney Mabey; Charles C. Draa, State Publicity Chairman; Sofia Newland Neustadt, State Festival Chairman; Mrs. M. J. Sweeney; Llewellyn B. Cain and Anna Ruzena Sprotte.

can people is in the people's need; that the nation must create and sing its own songs if a foundation for American musical life is to be laid, and that this is best accomplished through the community chorus.

Glen H. Woods, supervisor of music in

the public schools of Oakland, presented classes from four schools in the singing of one, two, three and four-part songs, and the exhibition gave evidence of the splendid work they are accomplishing. The orchestras from the Elementary and the Fremont High Schools showed splen-

did skill in their playing. From all this talent Oakland hopes in time to build a festival chorus and a symphony orchestra. The convention closed on Sunday afternoon, May 4, with a rousing community concert at the Oakland Municipal Auditorium.

How California's University Serves the People in Music

Under Julian R. Waybur, Department in the Extension Division Is Waking the State to Appreciation of the Art—Aids in Organization of Community Music Work—Offers Lectures, Private Instruction and Correspondence Courses.

BERKELEY, CAL., May 11.—The Department of Music in the University of California Extension Division is offering its services to the communities of the State for the organization and development of their musical resources. To individuals as well it affords the benefits of musical education. It sends out representatives to aid, by personal supervision and advice, in the organization of community singing, choral training and the like. Leaders for community choruses and for choral training may be secured through it.

In the same way local amateur organizations may engage conductors of orchestral and band music. Lectures are given on the history and art of music, the appreciation of music and how to listen to music. These are illustrated with appropriate musical selections. These lectures may be heard by any community in California making proper arrangements. A list of topics and speakers is sent on application. Artists in both vocal and instrumental music give concerts and lecture recitals through the department. This group includes singers, pianists, violinists, cellists, small orchestras and ensemble players.

The Extension Department of Music acts as an exchange for musical information. It asks school teachers, music instructors and directors and community center leaders to contribute to its files copies of programs, photographs and magazine and newspaper articles having to do with musical matters. From time to time the department issues lists of printed matter dealing with music—programs, bibliographies and study outlines. Libraries are furnished with book-lists for their music departments, on request.

Instruction in Orchestral Instruments.

Through the department, instruction is offered by teachers of the voice, piano, organ, violin, cello and other instruments of the orchestra. This instruction is given either individually or in classes of three. Musical theory, harmony, counterpoint, form and composition are presented in lecture courses. These subjects are also taught in correspondence courses. The courses now offered are in rudiments of music; diatonic harmony

and strict counterpoint (two courses); advanced diatonic harmony and strict counterpoint; elementary chromatic harmony and strict counterpoint in four and five parts; chromatic harmony and free counterpoint; introduction to the history of modern European music; the organ and its masters, and the history of the violin.

A correspondence course may be taken up at any time; students as a rule work through an assignment in a week. Each course consists of fifteen assignments, and the fee is five dollars.

The department is ready at all times to give advice and aid in meeting musical problems that may arise in community development. It welcomes letters from any person in the State who is interested in such problems. The personnel of the department is made up of men and women who are of recognized standing in their respective fields. Several of them are members of the regular music faculty of the University of California. All of them are thoroughly experienced teachers. The work is directed by Julian R. Waybur.

In Justice to Walter Anderson

A change of wording of an announcement made by Walter Anderson, the New York manager, as printed in MUSICAL AMERICA on May 17, gave an erroneous impression which calls for a correction. The error occurred in the article announcing that Robert Quait, tenor, had been added to Mr. Anderson's list. Reference was made to the fact that Mr. Anderson had previously introduced such tenors as Reed Miller, Lambert Murphy, Paul Althouse and Orville Harrold, and as the article was printed the impression may easily have been gained that these tenors were at present under his management. Mr. Anderson's original statement was clear on this point, and MUSICAL AMERICA regrets that a false interpretation was made possible by its manner of presenting the announcement.

L. E. Behymer's Secretary Visits New York

Rena MacDonald, secretary to L. E. Behymer, has been visiting New York musical managers in the interests of Mr. Behymer's Philharmonic Courses in Los Angeles.

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Words by Louise Ayres Garnett
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The sub-title gives a clue to the nature of this fine work—its emotional and spiritual content as inspired by the rebirth of our world through pain and sacrifice. The text is of exceptional beauty and power, and it has inspired Mr. Hadley to some of the best music he has ever written. His practised hand has avoided over-elaboration in favor of a large simplicity and a clarity of utterance; the brevity of the work gives the strength of concentration, and for both soloists and chorus the music is inspirational to satisfying and rewarding performance.

"It is by far the best choral work Mr. Hadley has given the world, and it should prove very successful, for conductors of choral societies have been looking for just such works, concise, with lofty music that has character."—*Eusebius G. Hood, Nashua, N. H.*

"Mr. Hadley is at his best in 'The New Earth.'"—*Musical America.*

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Second Recital of Nina Tarásova

New York Tribune, May 13, '19.

Mme. Nina Tarásova, whose recital at Maxine Elliott's Theater two weeks ago won for her instant recognition, appeared again last night at Aeolian Hall. Mme. Tarásova is a remarkable artist—a Russian Yvette Guilbert, and she has been able to give the folksongs of her native country with a vigor and a variety of mood such as no singer has shown in New York in recent seasons. In everything she did there was a tone of the soul and an unlimited amount of imagination. The audience was one of the largest that ever assaulted the doors of Aeolian Hall. Nearly a hundred persons were turned away.

The Evening World, May 13, '19.

Nina Tarásova, the little Russian singer who appeared before us a week or two ago practically unheralded in a recital that startled some of us by the flashes of genius that she revealed, was heard again at Aeolian Hall last night. She more than confirmed the first impression of her worth, stirred a crowded house to fervent approval of her efforts, and made, at least, one music reviewer forget that his appetite was jaded after eight months' work. She is young, pretty, fascinating, compelling whether in girls' or in boys' costume. If she doesn't become the toast of next season I'm no prophet. The voice is there, the talent is there, the brains are there. All of Miss Tarásova's official programme was sung in Russian. Twice the little Russian woman sang in English—"Comin' Thro' the Rye" and "O, My Laddie"—and how deliciously arch was her pronouncement of them, and what an object lesson to American and English singers in charms of enunciation!

New York Herald, May 13, '19.

For a second time Miss Nina Tarásova, Russian contralto, roused a large audience to a state of unusual enthusiasm last night when she gave a recital of Russian folksongs in Aeolian Hall. About two weeks ago she made her début here, winning success through personal charm and her power over the emotions of her hearers. She sang lullabies and sad, trembling love songs, yet in all there was something intensely human—something that brought the dramas of her song characters close to the audience. She has been called a Russian Yvette Guilbert.

The World, May 13, '19.

Nina Tarásova, the Russian interpreter of folksongs and ballads, who was so enthusiastically received here two weeks ago at her début concert, gave another recital last evening in Aeolian Hall to a big audience.

This artist, from an interpretative viewpoint, is one of the delights of the season. Her personality is an asset that cannot be overlooked and her Guilbertian method of ballad singing is of the highest order. Humor and pathos are pictured by a gesture or a tone, and every song is invested with the true Russian spirit.

New York American, May 13, '19.

Nina Tarásova gave her second evening of Russian folksongs and ballads in Aeolian Hall last night. When Mme. Tarásova made her first unheralded appearance in this city she was quite unknown save, perhaps, among a few of her countrymen. So quickly, however, did she catch the fancy of the public that her success in America is already insured.

As has been said before, Nina Tarásova's methods of interpretation bear a striking resemblance to those of Yvette Guilbert. Temperament she has in plenty, and her range of expression not only includes the dramatic and the pathetic but the humorous and whimsical.

Like the inimitable Yvette, too, she can be captivatingly demure in the "naughty" type of song.

TARÁSOVA

"People Turned Away at Second Song Recital of Nina Tarásova."

Headline in *N. Y. Tribune*, May 13, 1919.

"Russian Singer Makes a Big Hit."

Headline in *Evening World*, May 13, 1919.

"Miss Tarásova Repeats Success."

Headline in *N. Y. Herald*, May 13, 1919.

"Tarásova Captivates in Songs of Russia."

Headline in *N. Y. American*, May 13, 1919.

"Ovation for Tarásova."

Headline in *Eve. Mail*, May 13, 1919.

"Nina Tarásova Again Wins."

Headline in *N. Y. World*, May 13, 1919.

New York Evening Mail, May 13, '19.

When Nina Tarásova made her American début a few weeks ago it was agreed that as an interpreter of Russian folksongs she was unique, so far as this country knows. Last evening at Aeolian Hall she not only emphasized this fact but involuntarily caused a near-riot of a kind hitherto utterly unknown to New York's concert auditoriums.

With the house entirely sold out in advance a huge crowd stormed the doors clamoring for admission. When Tarásova had finished her remarkable programme of miniature Russian dramas there

was another concerted rush for the stage on which her new triumphs had just been won. She was overwhelmed with vociferous demands for encores, and eventually sent her tumultuous admirers home only by scattering most of her flowers among them.

If Tarásova's appeal to Russian hearts is enormous she proved yesterday that she could capture an American audience just as easily with such simple ditties as "Comin' Thro' the Rye" and "My Laddie." She has the rare gift of complete sympathy in mood, voice and personality, and the supreme naturalness of her spirit would be intelligible in any language.

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MILWAUKEE RAISES FUND FOR SYMPHONY

Newly Revived Body to Present Chicago Orchestra in Five-Year Concert Series

MILWAUKEE, WIS., May 13.—One of the most important musical announcements in Milwaukee in years has just been made to the effect that the Milwaukee Orchestra Association has been revived and a guarantee fund raised. This assures a fine series of concerts for five years by the Chicago Symphony Orchestra.

The new officers of the Orchestra Association are: President, Clarence I. Falk; vice-president, David A. Edgar; secretary, Margaret Rice; treasurer, Clement C. Smith; directors, Claire Jacobs, Margaret Rice, Clarence R. Falk, William C. White, Clement C. Smith, Arthur McGeogh and David A. Edgar. The concerts will be managed by Miss Rice.

"Milwaukee is fortunate, because, through its proximity to Chicago it is able to get one of the world's greatest orchestras under conditions far more favorable than those which exist in other cities of the State," Miss Rice says. "Symphony orchestras never have been made to pay from the box office standpoint, here or elsewhere, and wherever they are made a part of the musical life of the city they are supported largely through the generosity of public-spirited citizens. Milwaukee has many such men and women, and their response to requests to subscribe to the orchestra's guarantee fund has been remarkable. The Chicago Symphony concerts, according to the plans of the committee, will undoubtedly be the most important musical and social functions at the Pabst Theater next season."

Arthur Middleton, in concert with the Arion Musical Club, gave the first demonstration of real bass singing in Milwaukee in years. Mr. Middleton was the recipient of enthusiastic applause. His Handel numbers, "Where'er You Walk" and "I Feel the Deity Within," were significant as drawing greater applause

Elman Matches His Wits With Champion Chess Player



Mischa Elman and Edward Lasker, Champion Chess Player, Playing Chess at the Violinist's Home in Long Island

NEW ORLEANS, May 16.—This photograph of Mischa Elman matching his wits with his friend Edward Lasker, the chess champion, is a souvenir of the latter's visit to this city. When Lasker visited here recently he was taken through Frenchtown and was shown the birthplace and later residence until his death of Paul Morphy, the most noted

than Bach and Handel numbers given by any other artist in Milwaukee in recent years. Mr. Middleton is a master oratorio-singer whose enunciation is above reproach, who appreciates the dignity and religious side of oratorio as few other singers do and whose voice is adequate in all respects. As an interpreter of Negro songs also he ranks high. His Burleigh, Cook and Reddick numbers were examples of excellent charac-

terization and good delivery of dialect. The club's part of the program included a buoyant song, "When Spring Awakes" by Weinzierl, a fine example of the spirit of spring. Under the baton of Dr. Daniel Protheroe, the club conveyed a strong sense of spontaneity and impulse. Bach's "No Blade of Grass Can Flourish" and Rachmaninoff's "Glorious Forever" were among the finest things presented.

C. O. S.

FORM BODY TO SPUR BALTIMORE'S MUSIC

Permanent Committee Aims to Promote City's Art—Will Sponsor Concerts

BALTIMORE, MD., May 21.—Much interest is being manifested here in an announcement just made that a permanent committee for the promotion of music in Baltimore has been formed. It consists of Elizabeth Ellen Starr, chairman; Mrs. William Ellis Coale, Mrs. Hemsley Johnson, Mrs. Jack Symington, James Swan Frick, Ral Parr and Dr. Hugh Hampton Young. All are numbered among the most prominent residents of Baltimore.

The announcement of the formation of the committee, as made by Miss Starr, explains the object of the organization in detail. Following the statement that the committee has been formed, the announcement says:

"The list of patrons invited to co-operate with this committee will include more than sixty representative men and women, who will be asked to help diffuse an active interest in music throughout the city, secure season ticket subscribers, and insure larger audiences for our visiting orchestras and artists."

"This organization will sponsor symphony concerts, grand opera and such artist recitals as demand larger auditoriums than the Peabody Hall; excluding all benefit performances, irrespective of artist or cause."

"It will dispose of the boxes at the Lyric Theater, either to individuals or groups of congenial people, but the general sale of tickets will be held at Albaugh's Agency as usual."

"A printed list of committee and patrons will appear with every program they support."

"The committee cordially invites you to become a patron and begs your ardent help in developing musical appreciation and enthusiasm in our city."

"This invitation calls for no financial obligations in the acceptance, other than subscribing to as many tickets as possible, and enthringing others to do the same."

R. E. S.



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Flow, Thou Regal Purple Stream .	10-in. \$1.00



HUGE THROGS HEAR CARUSO IN ST. PAUL

Record-Breaking Audience of 7000
Attend Recital—Morgana and
Breeskin Assist

ST. PAUL, MINN., May 12.—The Caruso concert Thursday evening was a great event, becoming a civic as well as artistic event. The great auditorium was opened to full capacity, more than 7000 gathering to hear the great tenor. The attendance was estimated as the largest recorded in the Northwest for any entertainment purpose.

As to enthusiasm, the resounding applause was accompanied by the waving of American and Italian flags. So prolonged was the demonstration of the audience that the singer was more than once delayed in beginning his numbers.

The scheduled numbers were three arias associated with the tenor's name, "Celeste Aida," "Una Furtiva Lagrima" from "L'Elisir d'Amore," and the "Pagliacci" selection, "Vesti la Giubba." These left impressions of a voice rich, warm, impassioned, and of a masterly and glorious art. Nine encore numbers were

used in groups of three. The English text of Gehel's "For You Alone" was enunciated in a way to enhance its beauty and provided convincing argument of its legitimate use in artistic expression. A popular song of Trieste, "Le Campana de San Giusto" by Arona, rang with expressive meaning. Three songs by Tosti were included, "Pour un baiser," "A Vucchella" and "Ideale." Leoncavallo's "Mattinata," Rossini's "La Danza," Gastaldon's "Musica Proibita" and Duparc's "Extase" completed the list of songs.

Elias Breeskin, as assisting artist, in the opening number of the program, Wieniawski's "Souvenir de Moscow," found his audience warm to the occasion and to his own fine offerings. There were many recalls following the first appearance and an encore in Kreisler's "Caprice Viennois." For his second and third appearances, Mr. Breeskin played Chaminade's "Caprice Espanole," Sarasate's "Zapateado" and "Gypsy Airs" with Schubert's "Ave Maria" exquisitely played as an extra.

Nina Morgana, the soprano of the group, was warmly received after each of her three appearances, in which she sang Bellini's "Come me Sereno" from "Sonnambula," Chadwick's "He Loves Me," Mana Zucca's "The Wee Butterfly," Chaminade's "Summer" and "Shadow Dance" from Meyerbeer's "Dinorah." Her encores were Burgmeier's "The Mandolin" and Gounod's Waltz Song from "Mireille." F. L. C. B.

Commonwealth Opera Company Presents "The Gondoliers" in Brooklyn

Gilbert and Sullivan's "Gondoliers" was given at the Brooklyn Academy of Music during the week of May 5 by the Commonwealth Opera Company with a competent cast. Florence Macbeth sang the leading rôle during the first half of the week, being replaced later by Gladys Caldwell. Christie MacDonald again captivated as the dainty *Gianetta*, and Sylvia Tell ornamented the performance with the exotic Dance of the Cachucha. William Danforth gave a clever impersonation as the *Grand Inquisitor*; Josephine Jacoby was a delightful *Duchess*. Others in the cast included Stanley Forde as the *Duke*, John Phillips as *Luis*, Warren Proctor, Bertram Peacock, James Goddard, Hugh Williams, Eileen Castles, and Miss Tammen, Miss Beach, Miss Pierce and Miss Craig. Romualdo Sapio conducted. A. T. S.

Mississippians Hear Local Pianist in Recitals

JACKSON, MISS., May 3.—Walter Chapman, the distinguished young pianist of Clarksdale, Miss., gave a recital at the Blind Institute here recently, under the auspices of the Chaminade Club and Belhaven College. Mr. Chapman has appeared as soloist with the New York Symphony, the New York Philharmonic and the Cincinnati Symphony. He was also heard in recital at Greenwood, Miss., recently.

FOUR OPERA STARS HEARD IN WICHITA

Frantic Applause Greets Gatti
Artists—Shipman Series
Closes

WICHITA, KAN., May 15.—Four of the brightest stars of the Metropolitan Opera Company, Alda, Lazzari, Martinelli and De Luca, united their efforts at the Forum last Monday night, in giving Wichita its most notable performance of the season. The Forum is of such dimensions that even an audience of several thousand persons leaves a large number of vacant seats. Although the audience was not as large as that which has greeted other visiting artists this season, it would have filled to overflowing an opera house of ordinary dimensions. What they lacked in number the listeners made up in close attention and almost frantic applause after every number. Each singer received generous and hearty recognition. The audience seemed to know no favorites, but some of the artists were more generous with their applause than the others. The "Celeste Aida," sung by Martinelli, and the well-loved *Figaro* cavatina, sung by De Luca, were best received. The quartet from "Rigoletto," which closed the program, was also rapturously applauded.

The Shipman Concert Artists Series closed Tuesday with a recital at the High School Auditorium by Mme. Sturkow-Ryder, pianist, and W. L. Cox, baritone. The audience was small, but included many representative musicians of the city, and it seemed well pleased with both artists. Mme. Sturkow-Ryder is an amiable and vivacious personality both on and off the concert platform, and a brilliant and accomplished pianist. Mr. Cox, who is the head of the Salina Conservatory of Music, sang with deep feeling, in which his voice and musical personality showed to great advantage. Both artists responded generously to the vigorous calls for encores.

Evelyn Packer opened a series of pupils' recitals with a matinee performance at the Adams Music Hall, on Saturday last. Nine young pupils took part in the performance.

T. L. K.

Florence Otis in Numerous Concerts

Florence Otis has recently made a number of successful appearances in concert. On April 30 she was heard at the Globe concert in Claude Warford's song on May 8 she sang at the Pouch Gallery in Brooklyn for the National Society of New England Women, giving the "Carnegie" aria from "Rigoletto" and American songs by Stickles, Mana-Zucca, Warford, White, Terry and Leonard. She sang again on May 13 at the annual meeting and luncheon at the Hotel Alpin, New York, of the National Universal Sunshine Society.

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Summer of 1919



Mary Jordan Urges Artists to Champion Earlier American Music

Contralto's Chronological Series of Programs of Native Songs Will Show Evolution of Our Music—Negro Spirituals are the Real American Folk-Music, She Holds—Our Audiences Enthusiastic Over Works of the Modernist, Bloch.

LAST winter, at a Philharmonic concert, the soloist, Mary Jordan, sang an American classic. The agreeable aria from John Knowles Paine's opera, "Azara," which was one of the contralto's contributions to that particular program, was not merely the result of a random or careless excursion into the field of earlier American music. Miss Jordan's interest in that music is serious and spontaneous, not perfunctory, not the short-lived enthusiasm born of timely patriotism. She examines the American music of yesterday with the just, fastidious eye of the artist; what falls short of the required standard she leaves slumber.

"Our singers," Miss Jordan said recently to a representative of MUSICAL AMERICA, "ought to investigate the works of the older American composers. We owe it to our music-lovers to give them an opportunity to know how this country's composers developed; what was the evolutionary process. Incidentally, one finds some notably fine things in the earlier pages of American music. I believe my chronologically arranged programs of American music, which I intend giving next season, will prove that I am right. I believe in fostering those composers who have contributed something worth while to the store of native music—such men as Paine, Chadwick, Foote, to name some of the veterans. The younger Americans deserve substantial encouragement, too; that goes without saying. I have made it a point to feature the songs of John Alden Carpenter, whom I regard as one of the foremost and best-equipped creative musicians of the day.

Introduced Fourdrain's Songs

"I have also been 'doing' a great many modern French songs," Miss Jordan continued. "I was the first artist to sing Fourdrain's songs in America. Fourdrain's name occurs on every one of my programs. Next year I intend to introduce a number of modern Italian songs

**VAHRAH
HANBURY**

SOPRANO

Direction:
Evelyn Hopper
Acolian Hall N. Y.



Photo by Mishkin

by Amilcare Zanella and Stefano Donaudy.

"Everywhere that I have sung I have presented Harry T. Burleigh's Negro Spiritual settings. These are really our American folk-music, it seems to me. Before presenting my programs in the cities I visit I give a brief talk explaining the difference between these spirituals and other folk-music. It gives the audience new interest in them to know

that these lovely melodies are *American* folk-songs. Surely it is time that our people awoke to the beauty and significance of their musical heritage! Surely it is time for them to be interested in their own possessions."

It would be a mistake to assume that Mary Jordan's interests and energies are completely taken up by her researches in American, French and Italian music. The record of her activities in the past few years proves that her artistic taste is distinctly a catholic one.

Studies Russian Art

She devoted much time to investigating Russian music, and unlike less painstaking contemporaries, studied the Russian language for two years in order that her interpretations might be faithful in every aspect to the spirit of the songs.

The contralto may be numbered among that limited, discerning group of Americans who "discovered" Ernest Bloch. She is one of the Swiss genius' warmest champions and is making earnest efforts to bring his music before our public.

It may be worth remarking, as a coincidence, that at the Philharmonic concert mentioned at the opening of this interview Miss Jordan presented two of Bloch's "Poèmes d'Automne." To us personally the fact that American audiences grow enthusiastic over this Swiss modernist's music seems an indication of the healthy condition of musical appreciation in our country to-day. "I placed one of Mr. Bloch's songs on my program in San Antonio, when I appeared there with the Mozart Club," Miss Jordan said. "As we were going on the platform I remarked to my accompanist that I feared

the song would be 'over the heads' of the audience. I was wrong. That particular number received more applause than any of the other songs in French on my program. The same thing occurred in Minneapolis."

A Crowded Spring Schedule

Miss Jordan has worked hard to aid the various patriotic movements launched before and after the signing of the armistice. During the recent Victory Liberty Loan drive she sang at Thirty-fourth Street and Fifth Avenue and in two hours succeeded in selling \$25,000 worth of bonds. Her concert schedule for this month is a formidable one, reading thus: May 5, Columbia University (Verdi Requiem); May 11-12, Oberlin Festival (Bruch's "Odysseus" and Dvorak's "Stabat Mater"); May 16, recital in Newark, O. (third appearance in that city); May 18, Atlantic City, N. J.; May 26-27, two performances of the Verdi Requiem in Brockton, Mass. B. R.

Reception for Vera Janacopulos

Mrs. E. Robert Schmitz gave a reception and tea in honor of Vera Janacopulos on Thursday afternoon of last week. E. Robert Schmitz, the pianist, played Debussy's "Night in Granada." Miss Janacopulos sang the "Enfantines" by Moussorgsky, charming the guests with her lovely voice. Among the guests were: Mr. Goiran, Mrs. Schinewind, Mrs. Alg. C. Sartoris, Mrs. Dougherty, Mr. and Mrs. Caro Delvaille, Mr. and Mrs. Carlos Salzedo, Mr. Hoadley, Mrs. and Miss Tremblay, Miss Lumley, Mrs. Clayburger and Mr. and Mrs. Centore.

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LOUISVILLE, KY., May 8.—That Louisville was music-hungry was emphatically proved by the capacity audiences that filled Macauley's Theater for the attractions brought to the city by Mrs. Ona B. Talbot during the three-day Spring Festival that has just passed into local music history. Mrs. Talbot presented stars of the first magnitude who made the five concerts the most supremely satisfying that have been heard here in years.

Apropos of the Festival, Mrs. Talbot says, "The country is in a phase of great artistic prosperity. Since the war the thoughts of the people have turned to something that will make them forget; They want a new outlook on life, a new note to take the place of the sound of guns. This is what we are undertaking to give them. We have a real mission this time—not a tradesman's mission of exchanging entertainment for dollars, but one of spiritual uplift to help heal the scarred soul of a nation."

The first concert was given on the afternoon of Monday, May 5, by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conducting, with Alfred Lindquist, tenor, and Harriet McConnell, contralto, as soloists. The orchestra's numbers included the César Franck Symphony in D Minor, Saint-Saëns's "Dance of Death," two excerpts from Cadman's "Shanewis," and Dvorak's "Carneval." The Cadman selections, the prelude and intermezzo from "Shanewis," proved their right to a place on the program not only as examples of American music but as genuinely interesting material. The

violin solos in the Saint-Saëns "Danse Macabre" were excellently played by the concertmaster, Guy Woodward.

Harriet McConnell revealed a fresh and flexible voice in an air from Gounod's "Sapho." Alfred Lindquist sang the Romance from Gomez' "Salvator Rosa" with a smooth and ample voice that was greeted with hearty applause. Both soloists were compelled to give encores.

At the evening concert the orchestra gave an inspired performance of the Beethoven Fifth Symphony. Finely presented also were its other offerings, Tchaikovsky's Theme and Variations in G Major and the Rimsky-Korsakoff "Caprice Espagnol."

Emma Noe, soprano of the Chicago Opera forces, was the soloist, and as she is a Kentuckyan, she was given a particularly warm reception. Her programmed number was the "Ritorna Vincitor" aria from "Aida," which she sang brilliantly. She added two encores.

The sensation of the evening was made by Mischa Levitzki, the young Russian pianist, who swept the audience into a hurricane of applause by his playing of the Saint-Saëns Concerto in C Minor. His hearers would not let him return until he had added Liszt's Sixth Hungarian Rhapsody and Schubert's Marche Militaire.

The third concert, on Tuesday evening, brought forward George Copeland, pianist, and the Isadora Duncan Dancers, a combination of the highest artistic worth. The first of the dances was an ensemble from Gluck's "Iphigenia in Aulis." This was followed by ten Chopin numbers, a suite of Schubert Waltzes, two Amazon dances from "Iphigenia in Tauris" and Schubert's "March Militaire."

Mr. Copeland's solos were the first movement of the Sonata "Tragica" by

MacDowell, Amani's "Orientale," Satie's "Gnossienne," a Debussy group and a group of Spanish dances. These were played with all the artistry for which he has become famous.

At the fourth concert, on Wednesday afternoon, the attraction was Mischa Elman, in recital. The violinist was given a warm reception and played in his usual happy manner. Mendelssohn's Concerto in E Minor, Wieniawski's "Faust Fantasy," the Beethoven-Auer "Turkish March," "Intrada," by Desplanès-Nachez, Rachmaninoff's "Serenade" as arranged for violin by Elman himself, the Françoise-Kreisler "Sicilienne et Rigaudon" and the "Gypsy Air" of Sarasate. The player generously added many encores. Joseph Bonine at the piano rounded out the artistic charm of the concert.

Wednesday evening's concert brought to Louisville for the first time Marguerite Matzenauer, the Metropolitan contralto, and Maurice Dambois, Belgian 'cellist. Detailed mention of the many beauties of Mme. Matzenauer's singing is unnecessary. Her numbers included the "Agnus Dei" by Bizet, the glorious aria from "Samson and Delilah" and Dambois' "Prière." A group by Grieg and songs by Seechi, Veracini, Handel and Meyerbeer completed her printed list, and numerous encores were given. Mr. Dambois, whose 'cello tone is like a glorified human voice, played the Saint-Saëns Concerto in A Minor and two groups of solos, numbers by Schubert, Haydn, Handel, Rubinstein, Popper, Chopin and a well-written and musically piece of his own, "Caprice Russe." In addition, he played obbligatos for the Bizet and Dambois numbers sung by Mme. Matzenauer. Emil J. Polak was at the piano for Mme. Matzenauer and Isaac van Grove for the 'cellist.

The financial and artistic success of the festival exceeded all expectations and augurs well for the continuation of Mrs. Talbot's activities in Louisville. It is the consensus of opinion that never has a local Festival reached so high a plane.

H. P.

The choir of St. Peter's Church of Albany gave a recital recently. They were assisted by Annie Louise David, the harpist, directed by Dr. Frank Sill Rogers, chorister. Harry Alan Russell played an organ prelude, Harmon Stuart Swart the bells and Roscoe C. Adams the trumpet.

ENGAGE MARTHA ATWOOD

Soprano Is to Be New Soloist at the Broadway Presbyterian Church

Martha Atwood, soprano, won a fine success in her appearance at Allentown, Pa., last month. On the evening of May 11 she sang at the Broadway Presbyterian Church, New York, in a performance of excerpts from Mendelssohn's "Elijah," singing the aria "Hear Ye Israel" with notable excellence. Miss Atwood has just been engaged as soprano soloist at this church. On May 23 she was one of the soloists at the Nashua Festival at Nashua, N. H., singing in the Verdi "Requiem" under the direction of Eusebius G. Hood. Miss Atwood opens her season in the Fall as soloist with the Baltimore Symphony Orchestra, Gustav Strube, conductor.

Ganz Sailing for France on May 24

Rudolph Ganz, the Swiss pianist, will sail for France and Switzerland on May 24 on the Rochambeau, to be gone from the United States until the first week in August. He will hear the piano prize contest at the Paris Conservatory on June 10 as a member of the jury. This invitation is rarely extended to foreigners and Mr. Ganz is looking forward to the occasion with a great deal of pleasure, for it means to him both an artistic and a political alignment. He will give a few concerts for local and national charities in the bigger cities of Switzerland and also in Strasbourg and Mulhouse (Alsace).

Indianapolis Welcomes Its Returning Troops with Music

INDIANAPOLIS, IND., May 12.—Music had a prominent part in the welcome home festivities. Fifty bands participated. Hours before the appearance of the soldiers the great crowds that had gathered were entertained by band-playing and community singing.

At the meeting of the Men Musicians Club on the afternoon of May 10, at the home of the president, Edward B. Birge, a delightful program was given by Pasquale Tallarico, pianist. On the evening of May 9 Mr. Tallarico gave a recital in the auditorium of the School for the Blind.

P. S.



—Photo by Moffett

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THE RADICALS, MUSIC, DRAMA AND THE ARTS

THE RABBI WISE, prominent among his co-religionists, greatly respected even by those who are not of his faith, a man of public spirit, recently preached a sermon in which he so drastically condemned the drama of to-day, and even the dramatic profession, as to create a sensation. In his sermon he referred to the profession as "uneducated moral scavengers." He spoke of the stage as being "filled with half dressed women", though he later admitted that they were no more undressed than the women in the boxes or in the hotel lobbies. And he might incidentally have added, in society generally, when it is on parade at its various functions. He particularly denounced the plays now being presented at the theaters and sarcastically alluded to "the use of lingerie in stage productions." Perhaps his most serious charge was when he stated that the drama of to-day makes the playhouse "an annex to the brothel."

Naturally, the press was for some days full of excited replies from prominent managers, actors, actresses and others. One of the most sensible comments was made in an editorial in the New York Sun, to the effect that "such wholesale denunciations as those put forth by Rabbi Wise are as winds upon the sands. The present generation is not going to perdition merely because shoulder blades are now displayed in décolleté instead of chests, nor because lingerie has been promoted from the advertising columns of the Ladies' Home Journal to the stage, nor because sermons are mighty poor. Inspiration and fun are not set forms, but living, changing forces. Each generation gets them where and as it can. When they become solidified in creeds or restrained by Puritanical formulas, you have a dull world."

So far, so good. Coincident with this onslaught by the distinguished Hebrew, comes the announcement of the organization of the "Allied Citizens of America" for the purpose of obtaining the enforcement of the Prohibition amendment, which is accompanied by the significant statement that the work of the new organization will supplement that of the Anti-Saloon League, but while the League is restricted to the alcohol problem, it is announced that the new organization "is broad enough ultimately to effect the means through which the people of each community may deal with any issue involving vindication of Americanism."

The statement is apparently rather vague, but when we come to examine it by the light of some other happenings, we shall see staring us in the face a very remarkable situation. A Mr. Anderson, who is the President of the new organization, declared to a reporter of the New York World that "the new organization is to promote morality in the civic welfare communities."

Now while it will be generally agreed, I think that there are plays that do not make for either morality or civic betterment, and while it will be agreed that every legitimate and honorable effort to improve the morale and the well-being of a nation is to be commended, at the same time there are very serious differences of opinion as to the best methods by which these desired results can be obtained.

It may be remembered that not long ago I stated my conviction of the sincerity of the prominent multi-millionaire with whom I accidentally came in contact, and who, being driven virtually into a corner, lost his reserved demeanor sufficiently to declare something of the entire propaganda with

which he and others like him are associated. And I then said that these radicals are not to be regarded as fanatics or crazy people, but as absolutely sincere in their conviction that it is hopeless to expect to improve the character of the American people by education or by appeal to their higher selves, and that the result can only be obtained by drastic Calvinistic national legislation, that the first step was Bone Dry Prohibition, which was to be enforced absolutely, even if homes had to be invaded, people arrested at night and dragged from their beds, coffins opened, and that such acts were considered as perfectly proper in the search for concealed liquor. And I also stated that the next step was an endeavor to have a national law prohibiting the manufacture and sale of tobacco in any form. (By the bye, a nation wide agitation for this has already started.) After that I said a drive would be made to create a Calvinistic observance of Sunday, which already obtains in many places. Finally, said I, when this has been accomplished, an attack will be made on theaters, concert halls, movies, as being precisely what Rabbi Wise characterized the theaters to be, namely, "annexes to the brothels."

Now, there are people who may no doubt smile when they read this. But we must not forget that, as I said before, back of this movement are multi-millionaires, determined, if money will do it, to put the thing through. Meantime, those who are interested in music, drama and the arts are supine, regard the matter with indifference, believe that the evil day is far off, even if it will ever come, and do not give any concern to the matter.

There are those, however, notably some members of the press, who begin to realize the seriousness of the proposition and that these radicals are not engaged in what might be called "reform." They are not anxious to reform either the stage or the conditions under which some dramatic or musical performances are given. They are absolutely against music, art, drama, in any form. We know precisely to-day what the attitude of these extremists is, for instance, towards sculpture. You can go into some of the museums where their influence has penetrated and find the casts of the great masterpieces of antiquity embellished with fig leaves. If there are 149 casts of the male form, there will be 149 fig leaves.

The hour is approaching when not merely the need of such an organization as the Musical Alliance will be recognized, but an Alliance of all those engaged in that great work of culture which is represented by those spiritual influences that music, drama, the arts, have always fostered.

Meanwhile, as I shall endeavor to show later on, it is squarely up to those who sincerely believe in the uplifting influence of music, drama and the arts to rise in protest against those who would prostitute them for greed.

When they do they will take from the extremists one of their stock arguments.

John C. Freund

President The Musical Alliance of the U. S.

Hope All Musicians Will Get Behind and Push

Enclosed please find one dollar for annual dues. It renews one's courage and enthusiasm to know that the Musical Alliance is doing everything possible for the music profession. Here's hoping all musicians will get behind you and push! Also enclosed you will find check for one dollar for which please enroll the Lockport High School Musical Clubs as a member. ROBERT A. BARTHOLOMEW. Lockport, N. Y., May 4, 1919.

Best Wishes

Enclosed please find money order for renewal of my membership in the Mu-

sical Alliance. With best wishes for the noble work it represents, MRS. WILLIAM M. HOLDEN. Barre, Vt., May 3, 1919.

Membership Renewal Is Not Only a Duty But a Pleasure

After having read in your letter of April 25 what an amount of splendid work the Musical Alliance has already accomplished, I think it not only a duty but a pleasure to renew my membership for the coming year. Please accept the enclosed \$1 and my very best wishes for continued success. HANNA BROCK-OETTEKING. New York City, April 29, 1919.

Pleased to Continue Support

I am pleased to continue my support of your worthy organization. Enclosed please find \$1 for membership dues. MABELLE GLENN, Supervisor of Music.

Hopes to Assist

I enclose check for one dollar and request that you enroll me a member of the Alliance. Trust that I may be able to assist in accomplishing in my community some of the things for which the Alliance is working. JAMES ELMER BROWN. Bluefield, W. Va., April 21, 1919.

Declares Alliance Is Worthy the Support of Every Musician

I enclose herewith one dollar, which is subscription dues for the ensuing year. I am glad to renew my support to the Musical Alliance, which organization is indeed worthy the support of every musician in the United States.

HENRIETTA EMMONS-ISAACS. Forest City, Ia., April 22, 1919.

Compliments for Its Splendid Work

I am delighted to enclose my annual dues for your so worthy society. I wish you well in your efforts for the coming year.

Complimenting you at the same time for your splendid work, I am, CHRISTIAAN KRIENS. New York, April 24, 1919.

Delighted at Its Wonderful Success

Enclosed herewith find check covering my subscription. I am immensely delighted to see the wonderful success the Musical Alliance has made. FORTUNE GALLO. Cleveland, Ohio, May 1, 1919.

Work of the Alliance of Distinct Value

Please find enclosed my Musical Alliance dues for 1919. There is every reason why the musicians of the country should co-operate. No matter how efficiently

music is taught outside of the public schools, it does not seem to be generally recognized as being of equal importance with other studies in the schools. It should be made to have as much value as other studies and it should be recognized for its value. Such work as that done by the Musical Alliance should prove to be of distinct value along these lines. AGNES LEE SMITH. Kokomo, Ind., April 29, 1919.

Its Importance in Our National Life

I take pleasure in enclosing my check for one dollar, in renewal of my subscription to the Musical Alliance for the ensuing year. I am sure that no one who has kept in touch with the activities of the organization during the past year could fail to realize and appreciate its importance in our national life. VELMA SHARP. Denver, Col., April 29, 1919.

Let the Good Work Go On

Enclosed find my second year's dues for the Musical Alliance. Let the good work go on. Your help in working for nationalizing music, for accrediting music work and for help to American artists is far reaching. We out here in Kansas are awakening to the value of Americans for America. VERA BRADY SHIPMAN. Salina, Kan., May 1, 1919.

Theo KARLE

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Details of Management in the Modern Music Appreciation Course

Importance of Having Public-school Children Hear Good Music—Collection of Phonograph Records the Chief Equipment Necessary—Problems of Establishing and Administering a Course Arranged on Progressive Lines.

By GLENN M. TINDALL

THE aims and purposes of public school education have in recent years taken broad strides in a new direction. It seems that present-day education is less concerned with the curriculum as a structure than it is with the curriculum as a factor in the life of the individual who is to reap the results of the years spent in school, the boy and girl who through their training are being made the citizens of to-morrow. We have broadened our view of the methods of teaching, and believe that benefit is derived from other studies than the fundamentals. The one large characteristic of the present educational tendency is not so much the intellectual, the physical or the vocational as it is that phase of school-room activity which, while not slighting the other aspects of education, strives mainly to prepare for good citizenship. This we may call social education or social development.

The aims of music study have been rather loosely defined with regard to their value in cultural, vocational and social education. When we know just what music should strive to accomplish for the individual and what methods should be employed to reach this goal, we can formulate our designs for the best practical course of study from the musical viewpoint. While this problem of supreme importance is yet unsolved, we will assume that it is as important to be able to listen to music as it is to be able to perform with the voice or on an instrument.

Probably the first thing to think about in the plans for this course is the relative importance of a few points connected with the study. First, what is the value of hearing good music without any study of its structure or content, merely to become acquainted with desirable artistic compositions? Secondly, what increased benefit is derived from a psychological presentation of the listening lesson in such a way as to elevate the child's level of appreciation? Thirdly, is there greater value if the material to be used is arranged in groups of subjects to be presented in logical order, so that a development of musical understanding follows? Fourthly, what effect does the attitude of the grade-teacher toward the subject have on the class? Lastly, what is to be gained by well-oiled machinery with regard to the details of administration of the course?

Problems of Starting a Course

If our ideas are organized as to what we want after a study of the above ques-

tions and then we set about realizing them, what problems become a part of the establishment of the course of study? Probably the first thing of concern is the attitude of the superintendent and the Board of Education. With a favorable attitude of the school executives assured, the second point is the matter of expenditures for the necessary supplies of phonographs and records; can the school afford to do it, or shall it be a matter of raising the money without the assistance of the school funds? When these supplies are purchased in part or *in toto*, we must then turn to the teacher who is to present the lesson; her attitude toward the course is of vital importance. As we have co-operation, we must likewise have unity. Ideas, general methods and aims will have to be pretty clearly defined, and we will have to map out a definite course of study for each grade. A course of study, while it probably should be directed along lines generally agreed on, cannot be laid out by any absolute law or rule for all cases, and the judgment of the supervisor will undoubtedly have to be the determining factor here, as in other matters pertaining to his subject.

To keep the course going, the room teacher must be supplied with outlines and suggestions pertaining to the presentation of lessons. She must receive her phonograph records promptly at the beginning of the week, and she should report, for the benefit of the supervisor, the material studied and the progress made. This matter of reports is for the sake of checking up, and is of no small importance in a system where it is impossible for the supervisor to make frequent visits to the class-room. The making of outlines in such a way that the records may circulate in the most efficient manner is of great importance.

Arranging the Material

When we have purchased records and taken them to the school building which is known as the central or supply building, we first want to have them arranged in a way most convenient for use. There must be a place where all records can be left when not in use and where they may be checked up. The logical method of arrangement seems to be by numerical order, regardless of other classifications.

As a matter of economy, it is expedient to have a small cabinet in each building where records are received. This cabinet should be arranged with a separate shelf for each grade.

A special cabinet in the central distributing office, constructed so as to have two shelves for each outlying building which was to receive records (one shelf for records to be sent and one for records returned) will prove useful.

The manner of transferring the records from the main building to the other buildings is one of the biggest problems. Most satisfactory seems to be the plan which relieves the central office of any obligation in distributing the records and places the responsibility in the hands of the principal of the building. The person who does the distributing should be requested to be at the office on Monday to receive the records for the week and on Friday to return the records.

It is a measure of economy to purchase carrying cases for the records at the start, on account of the wear on the discs and especially on the envelopes.

A heavy manila envelope is best. It reduces the wear resulting from the transfer of records. The printing on these envelopes should serve primarily as a convenience for the principal, whose duty it is to see that the teachers receive the proper material each week. Notations concerning the use of the enclosed disc may be placed on the reverse side of the envelope.

With each group of records sent to any building or to any teacher an invoice slip should always be sent. Any records listed on that slip should be in the carrying case, and the person receiving the rec-

ords should be charged according to a slip which they received at the same time the records are obtained. In case records are missing or damaged, the person who received them should be held responsible. These slips should be returned with the records at the end of the week and checked by the central office.

In order to have a complete and thorough knowledge of the material available for use, a card-index system proves great value. With each record listed on a separate card, it is possible to classify all records by groups, subjects, composers, style, instruments, voices, etc. Information on the card should cover the title, composer, artist, commercial number of the record, etc.

To check up on the work of the teacher is quite important where there are several buildings in the school system and where it is impossible for the supervisor to visit the rooms frequently. With the course in listening lessons in addition to the regular music work, it is very difficult for the supervisor to keep in touch with all the work done even in a small system. A weekly report from the grade teacher to the music department is a small effort on the teacher's part and a small matter in the reading of information received, but it is quite an important factor in covering things that are not going on the right way in the room.

The matters I have discussed in this paper have been mostly details. I assume that the spirit of the work is nine-tenths, while detail is the remaining one-tenth; but if we realize that if we have mastered the one-tenth of detail before we meet the problems of the nine-tenths of spirit, co-operation and material, teachers of music appreciation will be better prepared to defend our part in the general educational scheme.

SCOTTI FORCES STIR DALLAS

Scotti, Easton, Harrold and Others Win Applause in Three Operas

DALLAS, TEX., May 9.—The Scotti Grand Opera Company appeared here under the auspices of Mrs. Wesley P. Mason and Harriet Bacon MacDonald on the evenings of May 5 and 6. The first evening "Cavalleria Rusticana" and "L'Oracolo" were given before an audience of 2500. The rôle of Santuzza as sung by Florence Easton was a revelation to Dallas folk. Singing beautifully and acting well, her characterization is profoundly moving. Turiddu as played by Francis MacLennan aroused just admiration for his art. Mary Kent as Lucia and Millo Picco as Alfio acquitted themselves creditably. Jeanne Gordon made much of the rôle of Lola. Carlo Peroni conducted ably.

Had the public been more familiar with "L'Oracolo" the house would have been packed full. Seldom have we enjoyed such a treat. If Antonio Scotti was unknown to Dallas audiences he will henceforth and forever be remembered and associated with *Chim-Fang*, opium den-keeper. Florence Easton as *Ah-Yoe*, the merchant's niece; Orville Harrold in the rôle of *Win-San-Luy*, and Charles Gallagher as *Win-Shee*, scored heavily. Mary Kent, Louis D'Angelo and Giordano Pal-

trinieri did effective work. Carlo Peroni again conducted.

On the evening of May 6 "Madame Butterfly" was given before an audience of about 3000. This is a favorite opera with Texans and it was never more artistically given than on this occasion. M. Scotti as Sharpless, Orville Harrold as Pinkerton and Florence Easton as Cio-San compelled rounds and rounds of applause. The part of Suzuki played by Jeanne Gordon was a fine portrayal of the character. Others in the cast were Giordano Paltrinieri, Charles Gallagher, Louis D'Angelo, Millo Picco and Mary Kent. Mr. Scotti chose his cast wisely, each doing good work and especially well balanced as to voice and acting ability. The scenery caused much favorable comment and Conductor Carlo Peroni won hearts. C. E. B.

Volpe's Orchestral Class in Concert

The ninth annual concert of the Brooklyn Orchestral Class, Arnold Volpe, conductor, given in the Music Hall of the Academy of Music recently, showed concerted work of a highly satisfactory order. The program presented the overture to "Raymond," Thomas; the Dvorak "Humoresque," Desormes's "Serenade des Mandolines" and a Gounod's "Faust" arrangement. Edna Kellogg, soprano, substituted for Jean Barondess as assisting artist, and won much applause. A. T. S.



Vera

Soprano

JANACOPULOS

Beauty and talent are combined in a high degree in the person of Miss Vera Janacopulos. Her program and its performance as a whole proved one of the most interesting vocal events of the season.
—New York Herald

She was able to interest and hold her audience by the vibrant beauty of her voice and the rich charm of her personality.
—New York Tribune.

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BRILLIANT QUARTET ENDS DENVER SERIES

Alda, Lazzari, Martinelli and De Luca Heard Together—Continue Local Concerts

DENVER, May 7.—Robert Slack brought his series of subscription concerts for the present season to a close last night with one of the most brilliant attractions offered during his career as an impressario. The artists were Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe De Luca, all grand opera stars, with Gennaro Papi as conductor-pianist, and Erin Ballard, accompanist. The program comprised familiar arias, duets, trios and quartets, all given in the heroic style of the operatic stage and the audience felt as if it had spent an evening at a Metropolitan concert. Each of the soloists was enthusiastically received, and the ensemble numbers were especially enjoyed. Martinelli and Alda, whose former appearances here had made them local favorites, were particularly welcomed, and Mme. Lazzari, making her first appearance in Denver, impressed strongly by virtue of her warm, evenly produced voice. The accompaniments entrusted to Miss Ballard were played with exceptional charm.

Mr. Slack announces a brilliant list of artists for his next season, including Galli-Curci, Farrar, Braslau, Heifetz, Spalding, Rachmaninoff, Ganz, the Minneapolis Orchestra and the San Carlo Opera Company.

Denver will again have a notable musical colony during the coming summer. Among the prominent artists and teachers already announced for summer work here are Percy Rector Stephens and Deems Taylor of New York, Alfred De Voto of Boston and Alexander Saslavsky of San Francisco.

Henry Sachs, well and favorably known as conductor and composer, has been awarded the contract for directing the Denver Municipal Band during the coming summer, and he is perfecting his organization for summer concerts in the

city parks, commencing June 8 and continuing daily for twelve weeks. Mr. Sachs promises a band of the best possible personnel and programs of excellent balance. Local singers will appear as soloists and there will be frequent community sings.

On the night of April 28 the annual concert of the Cathedral Institute of Music was given at the Auditorium under direction of Father Joseph Bosetti. The choir, composed of boys and men, appeared in numerous choruses, sacred and secular, and there were individual offerings by the soloists of the choir, among whom L. X. Harper, tenor, was an especial favorite with the audience. Father Bosetti's efforts were generously received. J. C. W.

NEW TORONTO CHORUS CHALLENGES ADMIRATION

Knights of Columbus Choral Society Gives a Worthy Concert—Lissant Beardmore Scores

TORONTO, CAN., May 16.—Another local choral organization, the Knights of Columbus Choral Society, under the direction of D. A. Morel, scored a success in concert in Massey Hall on May 15, when it was greeted by a large audience. The society was formed only in December last with a meagre membership which has grown rapidly until it now numbers over 250. The presentation was an excellent one for an organization with such a short experience. The first number on the program was an arrangement of the "Soldiers' Chorus" from "Faust," which was well received. "When my ships come sailing home" met with a great deal of applause, as did Gounod's "Jerusalem" from "Gallia." The assisting soloists were J. Arthur Mitchell, a basso of the San Carlo Opera Company; Arthur Leitheuser and Mme. Nellie Corbett Malone, soprano, who were all in fine voice and who were warmly received.

Lissant Beardmore gave a recital in Foresters' Hall on May 12, all his numbers being well received. He sang a wide range of the more popular numbers, most of them by British composers. He was assisted by Boris Hambourg, 'cellist, who was well received, while Gerald Moore proved a worthy accompanist.

Mr. Beardmore, after establishing himself locally as a singer, went to

Again Attempt Life of Paderewski



Ignace Paderewski, Premier of the Polish Republic, and General Pilsudski, its President

ANOTHER attempt has been made on the life of Ignace Paderewski, according to a recent newspaper report. Returning to Warsaw after his visit to the Peace Conference, the former pianist, now Premier of Poland, was shot at on the railroad station, as he and Mme.

Paderewski were alighting from their train, it is reported. No one was hurt, and the thousands who had gathered to receive the Premier overcame the would-be assassin, it is stated. A moment after the affair, the report states, Paderewski was smiling and bowing his acknowledgments to the welcoming crowds.

Europe about ten years ago to study grand opera. He made a successful debut in Germany in the title rôle of "Lohengrin." His Berlin engagement as Siegmund and Siegfried in 1914 was brought to a sudden end by the outbreak of war. In April, 1915, he escaped from Germany and made his way to England, where he joined the army. Ill health forced him to give up active service and he organized a series of concerts for the benefit of the soldiers.

A pleasing concert was given at the Toronto Conservatory on April 15, when songs of Bryceson Trehearne of New York were presented, with the composer himself at the piano. Winifred Henderson, soprano, sang two groups of his songs in pleasing style, while Robina White, contralto, and John White, tenor, were also cordially greeted by the audience.

A good range of offerings were heard at the "extra" concert of the Hambourg Concert Society in Foresters' Hall on May 14. Jan Hambourg, violinist; Boris Hambourg, 'cellist, and Alberto G. Guerrero, pianist, were the artists, as in former concerts, and attained their usual success, in this, their closing concert for the season.

An attractive program was presented at the fifth of the Fortnightly Musicales under the direction of Bernard Preston on May 9. The artists were Viggo Kihl, pianist, and Lillian Wilson, contralto-soprano. Both were heard to good effect.

Phyllis Neilson-Terry, the English actress, who has done so much for the soldiers during the war, visited the Christie Street Hospital on May 14 and sang several numbers for the wounded men.

W. J. Wilson has resigned as choir-master of Trinity East Church to accept a similar position at North Parkdale Methodist Church. W. J. B.

Bangor Festival Chorus Gives Benefit Concert

BANGOR, ME., May 14.—The Bangor Festival Chorus recently gave a most enjoyable concert, under the direction of Adelbert W. Sprague, at the Maine State Hospital. The chorus, numbering some fifty voices, sang Mabel Daniels's "Peace with a Sword," Fay Foster's "The Americans Come," Converse's "Under the Stars and Stripes," Chadwick's "Here Comes the Flag," Silver's "Love's Benediction" and German's "Rolling Down to Rio." Hope Loder, soprano, a member of the chorus, sang several solos, while Paul Atwood, violinist, was equally pleasing in his numbers. Wilbur S. Cochrane

and Ida Brown accompanied. Last Monday evening more than fifty members of the chorus journeyed to Old Town to attend the last rehearsal, under the direction of William R. Chapman, given before the final rehearsals for the Festival in the Fall. The outlook for the great "Victory" Festival is most promising. Already the Auditorium has been practically "sold out" in course tickets, only 300 or 400 seats, up to date, remaining. Never before has such intense enthusiasm been shown so early. J. L. B.

MUSIC IN NATION'S CAPITAL

Gunster Sings at Rubinstein Concert—Hear Garziglia and Miss Campbell

WASHINGTON, D. C., May 8.—For the last concert of the season, the Rubinstein Club offered a number of new choruses, also presenting to Washington the American tenor, Frederick Gunster, as assisting artist. Mr. Gunster showed himself to be thoroughly at home in French ballads, Negro spirituals and American songs, the brilliancy of his voice and his charm of interpretation appealing to his public. Among the best received American compositions was "The Red Heart" of Fay Foster. The Rubinstein Club was heard in seven choruses with well balanced volume, shading and attack, with Claude Robeson as conductor and Mrs. Howard Blandy as accompanist. The concert closed fittingly with "Star of the Summer Night" (Elgar), accompanied by a violin quartet comprising Mrs. Horace Dulin, Mrs. Duff Lewis, Daisy Fickenscher and Isabell M. McGee.

An artistic concert given in the Capital City was that of May 6, when Felix Garziglia, French pianist, and Elizabeth Campbell, contralto of the San Carlo Opera Company, were heard in a joint recital. Miss Campbell gave excellent interpretations of the aria "O Don Fatale" from "Don Carlos" (Verdi), of an interesting group of old Italian songs and French songs, and a group of delightful English ballads. Mr. Garziglia showed admirable technique, power and interpretation in the "Sonnetto, 123" and "Feux-follets" by Liszt, the "Blue Danube" (Strauss-Shulz-Evler), a Chopin group and modern French compositions of Debussy and Chabrier, in which he displayed his understanding of the composers of his own country. Mabel Linton of Washington made an excellent accompanist for Miss Campbell. W. H.

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—Excerpt from an address made by M. S. Molloy before the teachers of the Wisconsin Conservatory of Music

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FESTIVAL IN SAVANNAH

Shows Century of City's History—Local Societies Give Concert

SAVANNAH, GA., May 5.—Savannah history was beautifully portrayed at the historical pageant written and directed by Dr. Linwood Taft and presented by the Savannah Festival Association last week.

Estelle Cushman had charge of the music and the High School Orchestra played under her skilful direction with so much spirit and so admirably that the entire pageant moved to musical accompaniment and its dramatic effect was greatly enhanced.

On Easter Sunday the hundredth anniversary of the dedication of the Independent Presbyterian Church was celebrated by a service of praise. It was in this church that Lowell Mason, while organist, wrote the two famous hymns, "From Greenland's Icy Mountains" and "When I Survey the Wondrous Cross," and these were sung with fine effect by

the Choral Society under the direction of Charles Donnelly. Particularly beautiful was Gounod's "Credo" and the "Hallelujah" chorus as given by the Choral Society. A double quartet, consisting of the church choir, Mrs. Marmaduke Floyd, Minnie Baggs, Arthur Waters, Dr. Everett Bishop, and Mrs. Lewis Powell, Ellen Morgan, Leonard Marks and Percy Huger, sang with splendid interpretation Dudley Buck's "Festival Te Deum." Mrs. Worth Hanks is the organist and choir director.

Grace Cushman was visiting soloist at the recent concert given by the Savannah Music Club at Lawton Memorial. Miss Cushman is a violinist of unusual ability, and she plays with feeling and beauty of expression. In her interpretation of Wieniawski's "Obertass" she showed her technical skill, while "To a Wild Rose," by MacDowell, was played with delicacy and fine shading. Miss Cushman is from

Hartford, Conn., where she is a member of the Philharmonic Orchestra. She is here for a short time as the guest of her sister, Estelle Cushman.

Sadie Kreis gave two interesting numbers, the "Witches' Dance," by MacDowell, and Chopin's Fantasia. Minnie Baggs sang the "Blind Girls" song from "Gioconda" with beautiful tone and in a most pleasing manner. Dr. Everett Bishop, who has a voice of rich tone and beautiful quality, gave three magnificent numbers, "The Sword of Ferrara," "The Dawn" and the "Torreador's" song from "Carmen." Mrs. William H. Myers showed great flexibility and sweetness in her singing of "The Jewel Song" from "Faust." The program closed with "Qui est Homo," from Rossini's "Stabat Mater," sung by Mrs. Sydney McCandless, soprano, and Mrs. Frank Hubner, contralto. Estelle Cushman was the accompanist. E. C.

Works by Hastings and Herman at Musicians' Fellowship Society

Before an audience of more than a hundred musicians, the Musicians' Fellowship Society of New York gave a musicale at the home of its president, Frank S. Hastings, recently, devoting its program to the works of Mr. Hastings and Reinhold L. Herman. The composers, in the interpretation of their works, had the excellent assistance of Miss Corradi, Irene Williams, soprano; Miss Tison Page, Fred Patton, Modest Altschuler, Miss Tindale, Caryl Benschel, Francis Moore and Amy Ray Sowards. The works of Mr. Hastings which were presented, included "Legende," an organ solo; three songs, "Contentment," "Mavourneen," "Red, Red Rose"; a Suite for 'cello, organ and piano, and "A Summer Lullaby" to words by Gerrit Smith. The offerings of Mr. Herman included the Prologue and scenes from the opera "Vineta," "Spanish Mariners' Song to Mary" and "Gipsy Serenade"; three songs to Tagore lyrics, "Paper Boats," "Goodbye" and "Cradle Song," sung from manuscript by Miss Williams; "Autumn," "Persian Legend" and "Nocturne"; a "Suite Egyptienne," "Vision of the Desert" and "Cairo" and finally a "Bird Song" and "Song of the Slave" from the opera "Sundari."

Kathryn Platt Gunn Makes Number of Appearances in New York

Among the many engagements fulfilled by Kathryn Platt Gunn, violinist, during April was an appearance at Cooper Union, New York, when she played the Arensky Trio with Florence McMillan, pianist, and Joseph Heindl, 'cellist, for the Music League, and a joint recital with Alfred de Manby, baritone, under the auspices of the Ladies of the G. A. R. Kearny Circle, at the Y. M. C. A. of Newark, N. J. On Easter Sunday she played three times, first at the Clinton Avenue Congregational Church, Brooklyn, in the morning; in the afternoon in recital at the Hackensack Golf Club, with Ethel Watson Usher, accompanist, and in the evening at the Tompkins Avenue Congregational Church of Brooklyn. A. T. S.

IMPRESSIVE SERVICE END BUFFALO SEASON

Bonnet, Inspired Soloist at Memorial Concert—Splendid Outlook for Next Year

BUFFALO, May 9.—The great French organist, Joseph Bonnet, was the soloist at the Regimental Memorial Service which was presented last Sunday afternoon. The men of the 74th Regiment and 106th Artillery, recently returned from overseas, were in attendance, and it was impressive to see them marching into the hall with their bands playing and with regimental colors flying. The sight of this body of young manhood, who had fought side by side with his compatriots for human liberty, must have moved Mr. Bonnet tremendously, for certainly his playing was inspired, breathing forth a spiritual quality that was exquisite. In the two years since Mr. Bonnet first played here his art has ripened, while his prodigious technical command of the organ is as certain as smooth as it was then. When communicated by such a master as Joseph Bonnet, the musical message of the organ is a powerful one. Mr. Bonnet had an enthusiastic reception and only the length of the program prevented his responding to the demands for extra numbers.

A small string orchestra, under the direction of John Lund, played certain appropriate numbers from his own composition, "And Grant Us Peace." Overseas Chaplain John Ward and Walter Former, with the local regimental chaplains, George F. Williams and M. O'Mailia, took prominent part in the services, which closed with the spirited singing of the "Star-Spangled Banner." While the music season which has just closed has been on the whole satisfactory the outlook for the next season is a greater promise than customary. Charles Ellis, the Boston manager, announces a series of four concerts for next season which feature prominently the Boston Symphony Orchestra, Geraldine Farrar, Fritz Kreisler and certain other artists of rank. Mai Davis Smith will give her usual series of six concerts, which are practically assured successes, her large following of local subscribers being reliable and faithful. Mrs. Smith's managerial qualities are first class ones; her masterly handling of the great Caruso concert, an event for its size and box office receipts unparalleled in Buffalo's musical history, is proof positive of her excellent abilities.

Frederick R. Roginson, baritone, one of Buffalo's most distinguished choral singers, has resigned from the Lafayette Presbyterian Church choir, his business interests, which are large, making it necessary for him to devote his entire attention to them. F. H. H.

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FITCHBURG FESTIVAL DRAWS THROGS FROM AFAR

Visitors Flock to City from New York and New England—
Nelson P. Coffin and Louis Eaton, Lead Large Forces—
Hear Seven Eminent Soloists—Two Evening Concerts
and One in Afternoon Bring Franck's "Beatitudes" as
Offering of Outstanding Excellence.

FITCHBURG, MASS., May 13.—The importance of the position which Fitchburg has assumed in music in the last few years through the general excellence of its music festivals was evidenced by the artistic triumph of this year's spring festival, held on May 8 and 9. Seldom does a city the size of Fitchburg have the opportunity of hearing better artists than those assembled for this year's festival. Seldom has better musical support been given chorus soloists, and certainly Fitchburg has every reason to be proud of its choral society, for no better chorus exists in the United States than that under Conductor Nelson P. Coffin.

There are reasons for Fitchburg's advance in the world of music. Through systematic efforts of its choral society much has been achieved. Each annual festival has found the chorus more capable, the artists greater, the orchestra more adequate.

Herbert I. Wallace, president of the Fitchburg Choral Society, must the credit be given. To his knowledge of musical values, his untiring efforts and his financial support the success that attended Fitchburg's musical endeavor must be attributed. Mr. Wallace has thus made the success of the festival possible, was unable to be present at any of the concerts because of illness.

The high rank that Fitchburg holds is evidenced by the demand for tickets from all parts of New England and New York. Every seat was sold for the entire festival, many prominent musicians were among those who attended. The plans for this year's festival were outlined and artists engaged shortly after the close of the 1918 festival season. The advancing of such an early start have been clearly shown, and the example is one which might well be followed by many other choral societies. Fitchburg is a manufacturing city with a population of 43,000, with about thirty-five per cent of its citizenry drawn from the foreign-born. Thanks to the efforts of Mr. Wallace, the city as a whole is taking advantage of those opportunities, and the festival holds much of promise musically. Festivals which have been such successes artistically will surely take

and is entirely too small for a festival of such importance. It is to be hoped that the soldiers' memorial to be erected in the city will take the form of a memorial building in which future festivals may be held.

The festival orchestra, of forty pieces, was composed of New York, Philadelphia and Boston musicians, with Louis Eaton as conductor. The nucleus of it was the Boston Opera House orchestra. Five of the players came from the Philadelphia Symphony. By all odds it was the best festival orchestra Fitchburg has had.

The program for the festival called for two evening concerts, and an afternoon orchestral concert on the second day. As a preliminary Thursday afternoon was designated as "Presentation



Photo by Morrill Studios

Left to Right: Lambert Murphy; Louis Eaton, Conductor of the Orchestra; Nelson P. Coffin, Leader of the Chorus, and Reinald Werrenrath

tel Alcock, tenors; Andrés De Seguro, bass-baritone; Reinald Werrenrath, baritone, and Herbert Witherspoon, bass.

The festival chorus, of 250 voices, with Nelson P. Coffin as conductor,

It struck a responsive chord in the heart of the large audience. In the "Onaway, Awake, Beloved" solo, Mr. Alcock was heard to great advantage. Miss Fitzu's appearance, on the same program, was a notable event. Her contribution was the "Ritorna Vincitor" aria from "Aida," which she encoed with "Spring," by Grant. Charles Gilbert Spross acted as her accompanist. De Seguro's offering was an aria from "Simon Boccanegra," to which he added the old English "The Keys of Heaven," with Mr. Spross accompanying. With Miss Fitzu, he gave two duets, the "Barcarolle" from "Tales of Hoffmann" and "Le Coeur de Ma Mie" by Dalcroze. The first evening program closed with an admirable presentation of Gounod's "Gallia," with Miss Fitzu as soloist.

The orchestra had its innings on Friday afternoon, when a mixed French, German and American program brought the "Rakoczy March," Berlioz; "Military Symphony," Haydn; "L'Arlésienne" Suite No. 2, Bizet, and Victor Herbert's "American Fantasy."

Miss Fitzu was heard on this occasion in the "Bird Song" from "Pagliacci" and a group of songs, the latter with piano accompaniment by Mr. Spross, Horsman's "Bird of the Wilderness," Hadley's "Doushka" and Curran's "Dawn." Her encores were "The Little Song," Moorhis; "Rose in the Bud," Forster, and "Cuckoo," Lehmann.

The Crowning Triumph

Great as had been the success of the two preceding concerts, the real glory of the festival came on Friday evening, when the production of Frank's "Beatitudes" made a profound impression. The chorus, which had studied the work since last October, seemed to sense the full meaning of the music. All seven soloists appeared during the course of this production, Florence Hinkle sang the passages allotted to the "Angel of Forgiveness;" Merle Alcock, the "Mater Dolorosa;" Elsie Baker, the "Mother;" Lambert Murphy, the "Narrator;" Reinald Werrenrath, the "Voice of Christ;" Herbert Witherspoon, "Satan" and the "Angel of Death." Bechtel Alcock was heard in the concerted numbers.

This spring's festival of the Fitchburg Choral Society has passed into history as the best ever given.

The committees for the festival included Herbert I. Wallace and Nelson P. Coffin, artists and program; Mr. Wallace and William R. Rankin, printing; George V. Upton, Frederick Fosdick, J. M. Hubbard, Leon S. Field, Katherine Smith, Mrs. F. A. Young, Mrs. A. L. Geldert, Mrs. Cornelius Duggan, and Amy L. Connor and Edith C. Goldbeer, reception; M. A. Cutler, chairman of the committee on tickets; and George S. Webster, William S. Putnam, Herman S. Cushing and Dr. Charles I. McMurray, hall and stage.

The program book, which was a work of art, contained pictures of the officers, members and committees of the festival as well as of the president and vice-president and all the artists. The full text of the choral works was also given. The cover design was by Florence D. Conlon of the Fitchburg State Normal School, the winner of the first prize in the 1918-19 competition.

LEON S. FIELD.



Left to Right: Andrés De Seguro, Anna Fitzu and Charles Gilbert Spross

Afternoon," when prizes were awarded to the winners in the musical essay contests among the students of the High and the Normal Schools.

achieved the real triumph of the festival; for whether in the passionate music of "Hiawatha's Wedding Feast" or in the impressive "Beatitudes," it was equal to the demands made on it and functioned with intelligence.

Presentation Afternoon

Following the custom of other years, this year Mr. Wallace again offered prizes aggregating \$300 to the students of the Fitchburg High School and the Fitchburg Normal School for the best essay on musical subjects. The subject chosen for the High School essay was "Music as an educational force;" that at the Normal School, "The stimulus of good music: how can it be brought into the daily life of the people?" On "Presentation Afternoon" (Thursday), as a preliminary to the festival proper, the students of both schools assembled at City Hall to hear the result of the contests and for the distribution of the prizes. Superintendent Ernest W. Robinson presented the prizes to the winners of the High School contest, Jeannette Rowe Gruener, first; Albert Sumner Lawrence, second, and Alene Goodspeed, third. The Normal School prizes were presented by the principal, John G. Thompson, to Grace M. Russell of Methuen, first; Gertrude M. Burnham, of Lowell, second, and to Ethel Stone, of Ashby, third.

As an added feature the festival chorus, with full orchestra, sang the first part of "Hiawatha's Wedding Feast." Bechtel Alcock contributed "Onaway, Awake, Beloved," and Andrés De Seguro sang "Dear Old Pal of Mine," to which he was obliged to add "Daddy's Little Boy," by Mana Zucca.

The festival proper opened with a presentation of "Hiawatha's Wedding Feast" with Bechtel Alcock as soloist.



of the Soloists in Ensemble. Left to Right: Herbert Witherspoon, Florence Hinkle, Merle Alcock, Elsie Baker and Bechtel Alcock

equal glow of financial success with passage of time.

Need New Hall

There is just one decided obstacle in way of success, and that is the lack of proper hall. City Hall, in which festivals are held, is not well ventilated, has not proper acoustic qualities

The choral works produced were "Hiawatha's Wedding Feast," Coleridge-Taylor; "Gallia," Gounod, and "The Beatitudes," Franck.

The remarkable group of soloists was made up of Anna Fitzu of the Chicago Opera Company, and Florence Hinkle, sopranos; Merle Alcock, contralto; Elsie Baker, alto; Lambert Murphy and Bechtel

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—Miss Morgana and Mr. Breeskin Prove Worthy Aides—
Russian Ballet Appears with Dunham Orchestral Forces
—Shostac Quartet Introduces Five Songs by Leo Sowerby.

Bureau of Musical America,
Railway Exchange Building,
Chicago, May 17, 1919.

THE big event of last week was the concert given by Enrico Caruso at the Medinah Temple last Sunday afternoon. It was the first time that the famous Metropolitan tenor had visited Chicago in some nine years, and nearly 6000 music lovers crowded the large hall to hear him.

He selected three favorite operatic arias, Celeste Aida, from "Aida," "Una Furtiva Lagrima," from Donizetti's "Elixir of Love," and "Vesti la Giubba," from "Pagliacci." Great enthusiasm prevailed throughout the concert, and after every number which he sang the tenor came forth with sheafs of music adding three encore pieces for each operatic aria.

Mr. Caruso was in very fine voice and did remarkable work both in dramatic and in sustained singing. That he stands forth clearly as the unrivalled grand opera tenor goes without saying.

For Caruso's assistants at this concert, we heard in her Chicago debut the young American coloratura soprano, Nina Morgana, who will be a member of the Chicago Opera Association next fall, and Elias Breeskin, violinist. Miss Morgana found in the "Care Nome" of Verdi's "Rigoletto" an excellent introductory number. Her high, lyric voice, her ease of emission, her range and her method, all were disclosed with skill and artistry. While this number in itself did not at once classify her as a great operatic soprano, her singing of the "Shadow Dance" from "Dinorah," by Meyerbeer, created a veritable sensation. Miss Morgana's pure tones, the flexibility of the voice, and its perfect intonation, were all points of excellence. She also sang an interesting group of three songs, of which a Spanish piece by G. W. Chadwick was the best. Several encores were also added by her, and she bids fair to become a popular favorite with Chicago's opera public next season.

Elias Breeskin also was scheduled for some violin pieces, and added artistic variety to the program. He played Wieniawski's "Souvenir de Moscow" as the opening number of the concert. It won him a warm welcome. Later he was heard in two short numbers, and also in the "Gypsy Airs," by Sarasate. He added several extra pieces also. Mr. Breeskin has already a reputation in Chicago as a violin virtuoso of first rank.

Salvatore Fucito, for Caruso and Miss Morgana, and Isaac Van Grove, for Mr. Breeskin, did admirable work as accompanists.

Second Philharmonic Concert

The second of the four concerts planned by the Philharmonic Orchestra of Chicago, Arthur Dunham, conductor, was given last Sunday afternoon at the Blackstone Theater, and a program of Russian music made up the first half of the day's concert. Rimsky-Korsakoff's "Caprice Espagnole," the *Andante Cantabile*, from the String Quartet, Op. II, by Tchaikovsky, and the same composer's Waltz from "Eugen Onegin" and "Marche Slav," were given with good tone balance and with rhythmic precision by the orchestra under Mr. Dunham.

After the intermission, the Russian Ballet, headed by Andreas Pavley and Serge Oukrainsky, put forth a new ballet entitled, "Sacred Rites in a Syrian Temple." This was arranged by the two Russians, to music by Gabriel Pierné, and made a picturesque and interesting performance.

There were also several solo dances by the different members of the ballet.

Last Thursday evening the Shostac String Quartet gave the last chamber music concert of their season, at the City Club, before a capacity audience. Besides presenting ensemble numbers by Schubert, Dvorak, Pogojeff and Glazounoff, the quartet brought forth the latest work of Leo Sowerby, the young Chicago composer, in the form of five songs for contralto, with string quartet accompaniments. In Mina Hager the songs had a splendid interpreter. She sang with just

the required poetry, imagination and mood. Her voice is a high contralto, pliable and well schooled. The songs are written in the idiom of this composer, and are elusive melodies, harmonized in the ultra-modern manner peculiar to all of Sowerby's compositions. They are called "Premonition," "Kisses," "Midnight," "Reassurance" and "Adventure," found the most favor, the last was redemanded and repeated.

In the Streater report of the proceedings of the Illinois Music Teachers' convention I omitted to classify the first recital by visiting artists as that given Tuesday afternoon by Lucille Manker, pianist; Vera Poppe, cellist, and Mr. Atchison, vocalist. The young artists all were cordially received and disclosed commendable musical gifts in the performance of their respective numbers.

Leonora Ferrari, gifted young soprano, was soloist Saturday noon for the Irish Fellowship Club at the Hotel Sherman. Miss Ferrari also gave the program for the Fathers' and Mothers' Auxiliary of the 149th Field Artillery in the La Salle Hotel Sunday afternoon.

Word is received from France of the excellent work being done for our troops by the American Quintet, which is composed of Bessie Bown Ricker, Ethel Rea Herman Newmann, Oliver Shurtleff and Jessie De Vore.

Vahrah Hanbury, soprano, and Ella Dahl Rich, pianist, gave the program for the Lake View Musical Society Saturday afternoon, May 10, in the Congress Hotel.

Mrs. Carrie Munger Long, normal teacher of the Dunning System of Improved Music Study, has arrived in Chicago and has begun her classes for teachers. Mrs. Long is making her headquarters at the Congress Hotel and will conduct classes at intervals through the year.

MAURICE ROSENFELD.

ARTISTS ASSIST HUMPHRIES

Appear at His Annual Concert with N. Y. Banks's Glee Club

H. R. Humphries, the well-known vocal teacher, presented several artists at his annual concert, given on Wednesday evening, May 14, at the Plaza, including Hazel Moore, coloratura soprano; Carolyn Cone-Baldwin, pianist; Hans Kronold, cellist, replacing Leo Schulz, who was ill; William Ohlrogge, baritone; Giuseppe Dinelli, accompanist, and Mrs. Bertins, accompanist for Miss Moore, besides the New York Banks' Glee Club. Mr. Kronold's solos included among other numbers, the Romance from the D Minor Violin Concerto of Wieniawski and the Drdla "Souvenir." Miss Moore's offerings included numbers by Meyerbeer, Massenet, Fourdrain, Ward-Stephens and Mana-Zucca. Mrs. Baldwin's art was well displayed in a group comprising a Rubinstein Etude in E Flat, six of the Chopin Preludes, the Concert Etude, Op. 36, of MacDowell, and a Schiabine Nocturne for left hand alone, played as an encore.

Mr. Ohlrogge's contribution consisted of Wilfred Sanderson's "Friend o' Mine." He also sang the solo parts in W. G. Hammod's "Lochinvar." Club members who were heard in incidental solos were Dr. S. W. McGrath and Chester G. Kingsbury. The members gave great pleasure with their singing of numbers by Parry, Neidlinger, Sullivan, Abt, Hammod, Buck, Nevin, Turner-Maley and Donizetti.

Alice Siever, Pianist, Returns from New England Trip

Alice Siever, New York pianist and coach, who has appeared in many important concerts and recitals during the past season as accompanist to prominent artists, has just returned from a short New England trip. While away, Miss Siever assisted at a song recital given by Marion May, soprano in the Westover School, Waterbury, Conn., on May 16. She gave the singer excellent support through her sterling accompaniments to a program which included works of Weckerlin, Sharp, Tchaikovsky, Borodine, Gretchaninoff, Rimsky-Korsakoff, Blechmann, Poldowski, Aubert, Hahn, Carpenter, Dichmont, Forsyth and Homer.

FRANCES NASH

MAKES CLEVELAND DEBUT

"SHE IS A DASHING VIRTUOSO * * * * SHE WAS MUCH ENJOYED BY THE AUDIENCE, WHICH IS THE TEST THAT ARTISTS RIGHTLY CARE MOST ABOUT."



Photo by Campbell Studios

Cleveland Plain Dealer (May 9th, '19)

"There is no doubt that Frances Nash, a young American pianist, who made her initial appearance in Cleveland last night, gave genuine pleasure to her hearers.

Miss Nash is an accomplished performer, with a highly developed technique and a touch that is both sonorous in depth and volume, and pliant in songful uses. She played MacDowell's 'Sonata Eroica' with breadth, vigor, expressiveness, and, at times, with passionate abandon and intensity. It was cordially applauded.

After Miss Nash's next numbers, the Liszt D flat etude and a Lechitzky etude, the audience insisted on an added number, and the pianist played the Chopin C sharp minor waltz, in quite the most original fashion we have so far heard; and we have heard Ornstein play it. However we much prefer Miss Nash's version."

Cleveland News (May 9th, '19)

"Miss Nash made her Cleveland debut. She likes to attack the keyboard in thunderbolt fashion and is a dashing virtuoso first of all. She was much enjoyed by the audience, which is the test that artists rightly care most about. She seems to be making a specialty of MacDowell in her programs, and for this deserves a vote of thanks from music lovers. Tuesday evening she played the 'Sonata Eroica.'"

Cleveland Topics (May 9th, '19)

"The soloist, a pianist, young, brilliant and with a dashing style, was Miss Frances Nash. In her three appearances one formed a somewhat comprehensive idea of her qualities. The great sonata of MacDowell, the 'Eroica,' demands immense strength and powerful technique. Miss Nash certainly has both, and her conception of the work was built upon heroic lines. Etudes by Liszt and Lechitzky were played brilliantly. 'On the Holy Mount,' by Dvorak, proved a fine bit of dignified sonority, and the Saint-Saens 'Study in Waltz Form,' a true concert pyrotechnic. Needless to say it brought forth an encore—an ultra modern bit, played with much clarity and discretion."

Direction, Evelyn Hopper
Aeolian Hall, New York City

Steinway Piano

ECHOES OF MUSIC ABROAD

Messenger's "Monsieur Beaucaire" Settles Down for Successful Run in London—Maggie Teyte Wins First Honors as the "Lady Mary" of the Cast—Emmy Destinnova to Appear with Orchestra and Choruses from Her Native Land in First Czecho-Slovak Festival in London—Extraordinary Musical Conditions in Petrograd Where Concerts and Operas Draw Crowds While Thousands Are Dying of Starvation—Albert Coates, the English Conductor Who Recently Escaped from Russia, Says Scriabine Is the Mob's Favorite Composer—Beatrice Harrison Gives Another Unusual Program of 'Cello Music in London.

WITH André Messenger himself conducting his latest score, the London première of "Monsieur Beaucaire" as a light opera of the "Véronique" school met with a reception that is described as "overwhelmingly enthusiastic." True, some of the critics have tried to point out what they consider weaknesses in the score, but their critics, in turn, suspect that they are not susceptible to the charm of the music of the "Beaucaire" and "Véronique" class, and take such works just a trifle too seriously, as if they were intended for the framework of a grand opera stage.

As for the performance, first honors are accorded Maggie Teyte for her *Lady Mary* "as dainty a figure as ever you saw in porcelain." Old-timers with long experience cannot recall on the London stage of light opera such finished singing as Miss Teyte gave in this rôle—"so easy, fresh and unforced, of such neatness and purity, so delicate and yet sure." What her "appealing voice and finely polished art" will do for the success of the piece is looked upon as invaluable.

The *Beaucaire* of the cast, Marion Green, late of Chicago, though handicapped by lack of stage experience, brings to the rôle "a fine high baritone voice, which he knows how to use," and as the run of the work proceeds he will undoubtedly fill out the dramatic side of the part. Another American, Robert Parker, the basso-baritone, has the rôle of *Winteret*, in which, we read, "His sonorous voice and experienced style serve him admirably." Robert Cunningham is the *Beau Nash*.

"If one were considering the music of the new 'Beaucaire' as the work of a composer other than M. Messenger," says the *Daily Telegraph*, "one would unhesitatingly write it down a miracle of grace and refinement. But these, as most of us know, are precisely the qualities for which one looks in the musician who gave us 'La Basoche' and the enchanting 'Véronique.' And here we find them once again in generous measure. The unerring delicacy and lightness of touch, the perfect finish of workmanship, the fastidious taste in treatment that can lift from the commonplace even tunes not in themselves strikingly fresh—all these characteristics stand revealed once more in the pages of the new opera.

"In *Beaucaire's* first song, 'Red Rose,' which gives to the piece a kind of representative theme, and is set in a rhythm that removes it from the category of the stereotyped stage waltz number, there is all the fragrance of delicate charm, as also in the minuet which so deftly reproduces the spirit of formal grace typical of old-time music in that particular style. But among individual numbers the chief gem is *Lady Mary's* pastoral waltz-song in the second act—a bit of genuinely fresh inspiration, with some delicious string effects in the accompaniment, and as charming a thing in its kind as the stage picture itself, with its crowd of dainty Watteau shepherdesses in delicate blues against a dark green background." Gilbert Miller, the manager, who is producing the work, is a son of Henry Miller, the American actor.

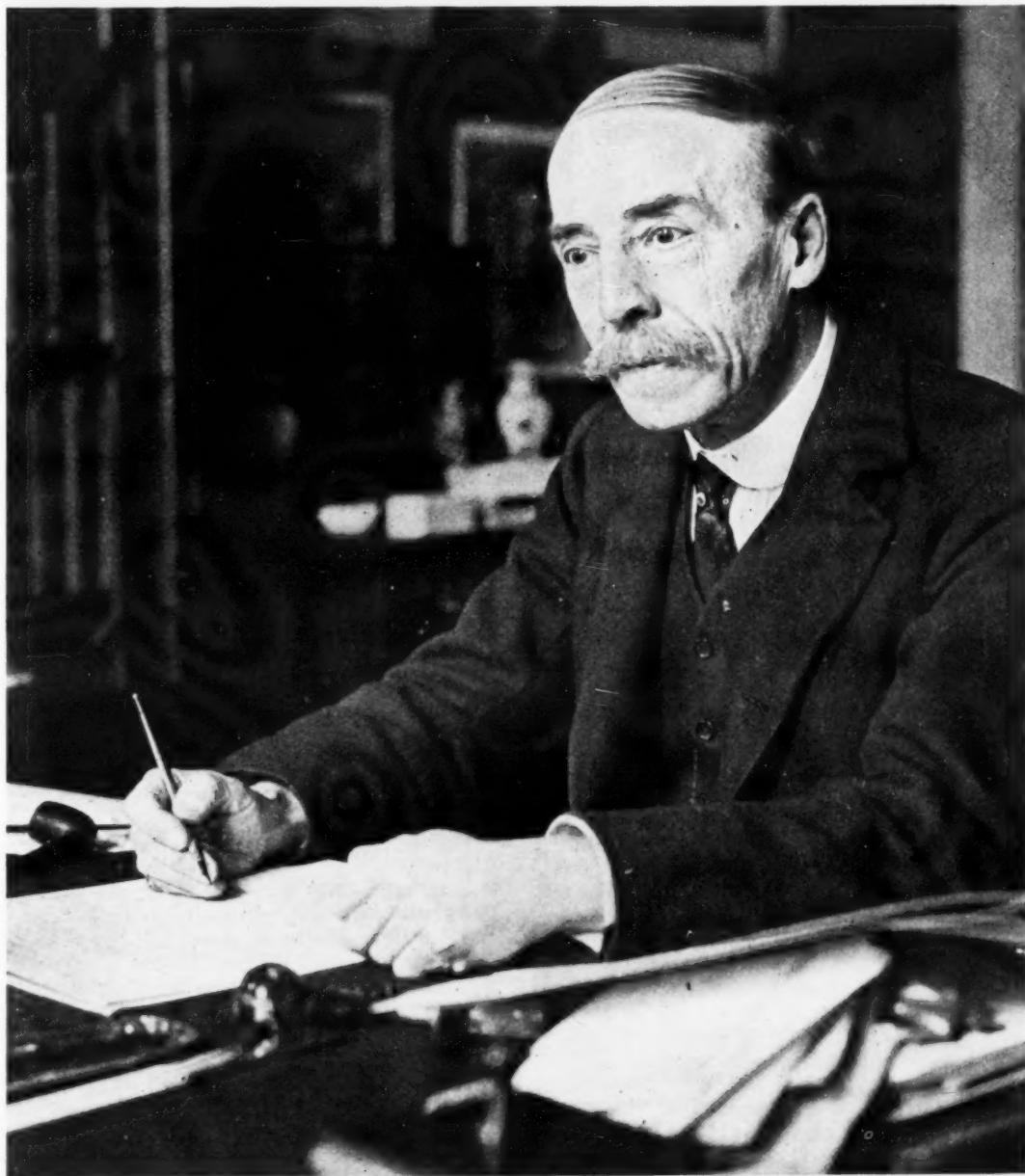
Destinnova to Be Star of London's Czecho-Slovak Festival
Nothing could be more fitting than that Emmy Destinnova should be the bright

and shining star of the first Czecho-Slovak Festival to be held in London, for no singer has ever been imbued with more intense love of country than Destinnova.

This festival—probably the first of the kind to be held anywhere, as a matter of fact—begins at Queen's Hall next Monday, when the great Czech *Aida*, for whose return to the Metropolitan next

to old Solomon's proverb about a prophet and honor and his own country once more. The Spaniards are heaping both honors and money upon their young countryman, *Le Monde Musical* reports.

In Madrid alone Quiroga recently gave five violin recitals and, in addition, two concerts with the Madrid Philharmonic Orchestra, conducted by Perez Casas. He also appeared at a concert given for



—Photo © Keystone View Co.

SIR FREDERICK COWEN
Noted English Composer, Best Known in This Country Through His Oratorios "Ruth," "The Deluge" and His Cantata "The Rose Maiden." He Has Written Chamber and Orchestral Music and More Than 250 Songs

season many prayers are being wafted to Isis and Osiris, is to appear with the Prague National Opera Orchestra. The Prague Choral Society of Teachers will also sing.

A week later Destinnova will sing again, the same orchestra will play, the same chorus will sing and the Moravian Choral Society of Teachers also will be heard.

In the meantime Kocian the Bohemian violinist, who came over here as a boy, following hard on Kubelik's heels, both being fresh products of the Sevcik studio at that time, will be the soloist at next Friday's concert.

Two concerts of chamber music by the renowned Bohemian Quartet will complete the festival series. A Bohemian pianist will appear at each—Jan Herman at the first, Vaclav Stepan at the second.

Spain Has a New Sarasate

Spain is making a new Sarasate of Manuel Quiroga, and thus giving the lie

to the King and Queen, and the royal family attended a reception given in his honor at one of the hotels.

For Spain Quiroga is the new pianist of the day.

Concerts Crowded in Petrograd Where Starvation Reigns

First-hand information concerning conditions musical in Petrograd under the Bolsheviks reveals an extraordinary state of affairs in a city whose inhabitants have been dying from starvation by the hundreds a day. Albert Coates, the distinguished English conductor, who only recently escaped from Russia after conducting for years at the Maryinsky Theater—formerly the Imperial Opera, now the State Opera—says that in February alone 8000 persons died from starvation.

"One would think that in a city living like this such things as music would have entirely died out" writes Mr. Coates in the *London Daily Telegraph*, "but, strange as it may seem, operas and con-

certs are in full swing and always crowded. Of course, to work well and artistically in these circumstances is almost an impossibility; the artists are worn out with hunger. It used to break my heart to see the sad faces of my orchestra at the Maryinsky Theater and note the apathetic way they sat through a rehearsal, the same men among whom in former days I used to have difficulty in maintaining the necessary discipline on account of their overflow of Russian temperamental gaiety.

"I remember at a rehearsal of Boito's 'Mephisto' when I asked them to repeat something that did not yet please me they looked up at me with dull, lifeless eyes, and answered, 'We would do it for you with pleasure, you know we are always only too pleased to do anything you want; but we can't—we're too hungry!'"

But it is quite extraordinary how people throng concert-halls and theaters, Mr. Coates notes. Of course it is not, he explains, the educated public of former days, which has almost entirely disappeared, but a new and entirely democratic public consisting of workpeople, peasants, soldiers and sailors.

"I thoroughly realized during the course of these revolutionary two years the force of the proverb, 'Music hath charms to sooth the savage breast,' for whatever the 'People' do in the political and social sphere, and their record is pretty bad at concerts and at the opera they sit as reverently as though they were in church and listen with the rapt expression of children to whom fairyland is suddenly revealed.

"It has often happened that after a concert some simple peasant has got up and formally thanked me and the orchestra for the pleasure we had given them. Also often after a symphony a group of workpeople have crowded round me and have asked me to explain things in the music that they had not understood.

"They showed a marked preference for modern and complicated music, infinitely preferring it to the older and simpler forms of Russian music. Their special favorite, strange as it may seem, is Scriabin, and after a performance of this composer's 'Poème d'Extase' that I was conducting, the public, which consisted almost entirely of the 'People,' shouted themselves hoarse with enthusiasm.

"This so much astonished me (I had never dreamt that they would understand it) that I turned to a sailor that was yelling fit to burst his lungs and asked him what it was he liked so much about the work. 'Ah,' he said, 'I am of course not wise enough to understand it but it makes me feel like a young horse. I should love to kick out, and then run round a field for an hour.'

"After this performance I was continually receiving requests—workpeople used to stop me in the streets—to get up another concert and conduct the 'Poème d'Extase,' they wanted so much to hear it.

"The Maryinsky opera remained, I am thankful to say, entirely unaffected by Bolshevism. At the beginning of the first revolution we formed a little republic of our own and ruled ourselves.

"We constituted an administrative committee, consisting of two conductors (of whom I was one), four singers, two chorus, and two orchestra artists, the members being chosen by vote, and though it may be hard to believe that prima donnas, tenors and conductors could rule amicably together, we managed it. There were no intrigues, everybody having only the good of the theater at heart, and the opera flourished both artistically and financially until the hunger sapped our strength and beat us in the uneven fight.

"We went through one bad crisis at the beginning of the revolution, when the mob swarmed round the Maryinsky Theater and was preparing to burn it down. We all went out *en masse* on to the big Place in front of the building, and each one of us harangued that part of the crowd that he fell among and so we managed to turn them from their purpose and saved our theater."

The English conductor says that now, safe in his home country, he finds it hard to realize that he can quietly walk the streets without danger of being set on by a party of terrorists, robbed of all the clothing he stands up in and forced afterward to walk home in his shirt in a temperature of twenty degrees below freezing-point.

Twice he and his wife were turned out

[Continued on page 22]

TILLY KOENEN

IN AMERICA, SEASON 1919-1920

GREAT DUTCH CONTRALTO

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ECHOES OF MUSIC ABROAD

[Continued from page 21]

at their living quarters. The first time, when they were occupying a furnished apartment, he found four sailors with fixed bayonets in possession on his return from the opera house. They wanted the house for a sailor's club and gave him just twenty-four hours in which to get out.

Two months later, when he was lying ill in the hospital with blood poisoning, brought on by poor food, the Red Guards confiscated his own house. His wife went home one day and found them comfortably installed. They told her calmly that the house was theirs and that since the furniture was not to their taste they were going to sell it and get other furniture from somewhere else. His wife, seeing the case was hopeless, asked them to let her at least take the music (he had a large library of music there, with several manuscripts of Liszt's in it), upon which they told her that they had burned all that already as they wanted the cupboards for their own belongings.

Beatrice Harrison Finds More Novelties for the 'Cello

Beatrice Harrison is not a 'cellist to be deterred from forging ahead by any lack of initiative in seeking worth-while additions to the discouragingly circumscribed repertoire of her instrument wherever it may be found. At her second recital in London the other day she again showed her colleagues how to fashion an interesting 'cello recital program.

First of all she called in her sister May, the violinist, and Hamilton Harty, the pianist, to join her in Maurice Ravel's Trio for piano, violin and 'cello. Later she gave first performances of two works,

one a manuscript Ballata and Ballabala for 'cello and orchestra by Charles Villiers Stanford, the composer's opus 160, the piano doing duty for the orchestra for the time being. The other was a Serenata Italiana from a Neapolitan Suite by Esposito.

Then, besides Bach's Suite in C Major for 'cello alone, this gifted young Englishwoman played two arrangements by Fritz Kreisler—the one of a Mendelssohn Song Without Words, the other of a Paganini Caprice. J. L. H.

TORONTO'S WEEK OF MUSIC

National Chorus Plans Work for Coming Year—\$5,000 for Public Concerts

TORONTO, CAN., May 9.—The National Chorus, which is under the direction of Dr. Albert Ham, is already making plans for next season. The return of many members from overseas is giving greater enthusiasm to the work. Next season's program is already being mapped out. The compositions decided on include "Benedictus" for triple chorus, by Gabrieli; the choral ballad, "The Dawn of Song," Bairstow; "The Rosy Dawn," Lloyd, and "The Crown of Empire," Fanning, the words of which were written by Rev. Canon Scott, First Canadian Division of Quebec. Toscha Seidel, violinist, has been engaged for next season's concert.

After a good deal of discussion the City Council has decided to grant \$5,000 for the holding of band concerts in the city parks this year.

Margery M. Martin, pianist, pupil of Peter Kennedy, made her debut at an interesting concert at the Masonic Hall on May 6, assisted by Mrs. John Macdonald, soprano. The event, which was

under the patronage of Lieutenant-Governor and Lady Hendrie, was a social feature and drew a large attendance. Miss Martin's numbers were well received and heartily encored, while Mrs. Macdonald was also heard to good effect. Mr. Morando was her able accompanist.

Trinity Methodist Church Choir, under the leadership of Arthur Blight, gave an interesting concert on May 6. In addition to several excellent ensemble numbers, solos were rendered by Irene Symons, Mrs. S. H. Scott, J. R. Hallman and Mr. Blight himself. Eva Goodman gave an organ overture by H. A. Fricker and accompanied the vocal work.

A good musical program was presented at the meeting of the Women's Art Association on May 7. The artists included Vida Coatsworth, pianist; Marjory Brush, Ethel Cassels and W. G. Self, who sang; Olive Brush and Edith Foote being the accompanists.

The Toronto Council of Women held a pleasant musicale at the Sherbourne Club on May 6. The Favorite Orchestra, composed of returned men, played during the afternoon. Ada Findlayson sang very acceptably. The Parkdale Boys' Club gave some bright numbers with Hawaiian guitars and ukeleles.

Some excellent offerings were presented at the musicale by the pupils by Edna Sherring, in the new recital hall of the Toronto Conservatory of Music on May 2.

J. Campbell-McInnes, the English baritone, who has been visiting in Toronto for some time, has decided to remain here permanently and has opened a studio for voice culture.

Ada Richardson, pupil of David Dick Slater, gave an enjoyable recital at the Toronto Conservatory, assisted by Gelene Allen, pupil of Frank Blachford.

Donald C. MacGregor, who incidentally is a member of the local civic council, was presented with a solid gold mounted director's baton by the music committee of Bathurst Street Methodist Church in recognition of his work as choir director.

Myrtle Moffat has been appointed contralto soloist of Grosvenor Street Presbyterian Church. Eleanor Currie, pupil of Sig. Carboni, has been appointed soprano soloist of Queen Street Methodist Church. Ada Richardson has resigned as soloist in Chalmers Presbyterian Church and accepted a similar position in Bloor Street Baptist Church. W. J. B.

Mme. Wieder and M. J. Mueller in Joint Recital at Amsterdam, N. Y.

AMSTERDAM, N. Y., May 10.—Mme. Gertrude Wieder, contralto, and Matthew J. Mueller, violinist, assisted by Joseph Derrick, pianist, were heard in recital at the auditorium of the First Methodist Church on May 7. Mme. Wieder, on this her first visit, made numerous friends by her rich art revealed in the aria, "Voce di donna" and "Gioconda" and two groups of Italian, French and English songs. Mr. Mueller, who on this occasion made his first appearance since his return from overseas as a member of the 138th Field Artillery Band, strengthened his former reputation here in Grieg's G Minor Sonata, Goldmark's Air from A Minor Concerto, "Caprice-Humoresque," by Kreutzer-Saar, Nocturne, by Chopin-Sarasate, Sibelius' Valse Triste, and Sarasate "Zigeunerweisen." Mr. Derrick accompanied admirably.

Brooklyn Contralto Wins District Contest

Daisy Krey, contralto, winner of the New York State contest for young artists held by the Federation of Musical Clubs has again been adjudged the winner, this time in the district contest, held in Philadelphia on May 2. Mrs. Krey is an artist-pupil of Etta Hamilton Morris, the Brooklyn soprano and teacher, who will accompany her to the national contest to be held at Peterborough, N. H., on July 1. A. T. S.

Bessie Abott, the opera singer, left no creditors against her \$65,000 in personal and \$87,000 in realty estate when she died at her New York home on Feb. 9.

The \$101,803.53 net estate left by Edward Imeson Horsman, Jr., the former well known composer and music critic for the New York Herald, will yield \$1,336.04 in inheritance taxes to the State.

LOCAL SOCIETIES PROVIDE MUSIC IN PORTLAND, ORE.

Concerts by Denton Orchestra, Monday Musical Club and Woman's Club Features of Week

PORTLAND, ORE., May 14.—The fifth concert given by the Portland Symphony Orchestra on May 7 was one of the most enjoyable of the season. The program began with Mendelssohn's Fourth Symphony, played exquisitely. The overture to "Mignon" was one of the favorites of the evening, and had to be repeated. The "Valse Triste" was another number which the orchestra repeated after persistent applause. Percy Grainger's "Irish Tune from County Derry" and "Molly on the Shore" were charming. Carl Denton, the conductor, as well as the musicians were at their best in this tuneful program. The final offering was the "Egyptian Ballet" by Luigini, picturesque, delightfully played and highly enjoyed.

The Monday Musical Club gave a luncheon at the Hotel Portland on May 5, at which 100 members and a few guests were present. A delightful program was enjoyed. A chorus conducted by Mrs. Rose Coursen Reed sang the song cycle "A Day in Venice" (Nevin). Two solos were sung by Mrs. E. C. Reed, readings were given by Ada Losh Rose, and Mrs. Fletcher Linn, one of Portland's prominent musicians, spoke in regard to the increase of salaries for teachers. Mrs. J. C. Simmons also addressed the club. Reports were read by the chairmen of the various departments. At the business meeting following the luncheon the election of officers for the ensuing year was held. All the present officers were unanimously re-elected. Mrs. Anton Giebisch is the president; Mrs. Philip Blumauer, first vice-president; Mrs. J. A. Bonbright, second vice-president; Mrs. George Burt, recording secretary; Mrs. Florence J. Youne, corresponding secretary; Mrs. L. H. Hansen, financial secretary; Mrs. Elizabeth Johnson, federation secretary; Mrs. J. Thomas Leonard, treasurer; Mrs. L. A. Beard, auditor and Mrs. B. B. Banning, librarian. The board of directors elected for the coming year were Mrs. J. Coulsen-Hare, Mrs. W. I. Swank, Mrs. Percy W. Lewis, Mrs. Gabriel Pullin and Mrs. S. R. Mattingley. N. J. C.

Bangor Band Finishes Its Season

BANGOR, ME., May 8.—Before one of the largest audiences of the season the Bangor Band's series of "pop" concerts came to a brilliant close on Saturday evening at the City Hall. The band, under the baton of Adelbert Wells Sprague, conductor, played splendidly. When C. Winfield Richmond, organist and choir master of All Souls' Church, gave a recital last Thursday afternoon he had the largest audience ever assembled in this city for a recital of this kind—an audience that nearly filled the large and beautiful edifice in which the recital was given. The Bangor Symphony Orchestra, at its annual meeting, elected Horace Mann Pullen as president; Adelbert Wells Sprague, vice-president; B. T. Shaw, secretary and treasurer, and Henry F. Drummond, James D. Maxwell, Roland J. Sawyer and Howard F. Sawyer directors. J. L. B.

The newest issue of *The Student*, a magazine published by students of the Conservatory of Music at Kansas City, Mo., contains some well-written items of general interest in its "Music of the World" column, besides reports of local music events, and some attractive illustrations.

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O'SULLIVAN REPEATS



On Sunday evening, March 23d, John O'Sullivan, the tenor of the Chicago Opera Company, made his debut in Boston at Symphony Hall.

There was an absolutely capacity audience, one of the largest audiences in the history of that great auditorium. O'Sullivan sang a program of operatic airs, modern songs and Irish songs. He was praised by the critics.

Just to prove that his success was no accident, error, or mistake he was immediately booked for a return engagement in Symphony Hall on Sunday evening, May 4th.

This was after the regular concert season. It happened to be a hot night, and there were other important attractions in Boston. Nevertheless the hall was again completely filled. O'Sullivan has demonstrated that he can go into a big city, sell out the first time, return in six weeks and repeat his success.

The audience was even more enthusiastic after the second concert than the first. The newspapers took particular pains to praise his mastery of Irish songs as well as his opera numbers. Next week we'll tell you what they said.

O'Sullivan will spend the summer singing at the Paris Opera and at Covent Garden. He will return to America early in October. His concert season begins in Carnegie Hall, Nov. 2; big concerts in Boston, Chicago, and Philadelphia will follow.

There are still some open dates for the season 1919-1920. Concert managers will get whatever information they require by writing

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Nikolai Sokoloff's Forces Command Admiration—Caroline Hudson-Alexander, Mary Jordan, Craig Campbell and Robert Maitland Are Soloists with Musical Union and the Symphony — Dr. George W. Andrews Conducts—Helen Stanley Wins a Triumph.



Soloists of the Oberlin May Festival, Taken in Front of Finney Memorial Chapel. Reading from Left to Right: Nikolai Sokoloff, Conductor of the Cleveland Symphony Orchestra; Dr. George W. Andrews, Conductor of the Oberlin Musical Union; Caroline Hudson-Alexander, Soprano; Craig Campbell, Tenor; Mary Jordan, Contralto; Robert Maitland, Bass.

OVERLIN, OHIO, May 14.—In two choral concerts and a Symphony program the Oberlin Musical Union with the co-operation of the Cleveland Symphony Orchestra, gave on last Monday and Tuesday one of the best May Festivals ever given in Oberlin. The weather, which for weeks back had been cold and rainy throughout northern Ohio, gave the first real promise of Spring, making the campus and surrounding grounds of the college a scene of beauty; the soloists of the Festival were unusually good; the orchestra was a delightful surprise, and the choral numbers offered by the Union were all interesting, so taken all together the whole Festival was highly successful.

At the first concert the Musical Union sang Debussy's "Blessed Damsel" and Dvorak's Stabat Mater. The lovely shimmering Debussy music was admirably sung by both the chorus and the two soloists, Caroline Hudson-Alexander, so-

prano, and Mary Jordan, contralto. By far the most important part fell to Mrs. Alexander, who sang the part with fine artistry. The Stabat Mater, with its superb first chorus, gave an opportunity for all the soloists as well as the Musical Union, which under the baton of Dr. George W. Andrews, sang with its usual enthusiasm. Although the work suffers from a certain monotony, there are many beautiful places in it, and there has seldom been heard in Oberlin more thrilling choral singing than the final chorus in which the chorus, orchestra and soloists in their full strength were completely dominated by Mrs. Alexander in the magnificent "Amen" passages. Craig Campbell, the tenor, shared the honors worthily with the soprano in the Stabat Mater. His singing showed a splendid intelligence and an entirely adequate voice. The parts that fell to Miss Jordan, who was particularly pleasing in her final solo, and to Robert Maitland, the bass, were well sung. Quite out of the usual run of things, too, was the ensemble of the quartet.

The solo honors of the Tuesday concert were carried off by Miss Jordan and Mr. Maitland in Bruch's "Odysseus." The small baritone part was well taken by a local singer, Charles H. Adams. Mr. Maitland has been heard in Oberlin once before this year in recital, and the fine impression which he made at that time was enhanced by his musicianly singing of the title part in the Bruch cantata. Miss Jordan as *Penelope* did some of the most admirable singing of the whole Festival, and was rewarded with most enthusiastic applause.

The work of the chorus was good. When one considers under what difficulties the Musical Union has had to work this season it was extraordinary. The war situation, with its resulting scarcity of men, together with the time lost during the epidemic, has made satisfactory rehearsing very difficult, and Dr. Andrews deserves a large portion of praise for what he has done.

Symphony a "Surprise"

But the surprise of the Festival was the orchestra. Oberlin is near enough Cleveland to feel itself almost a part of the fast-growing metropolis of Ohio, and to many the new Cleveland Symphony Orchestra was quite like the prophet who is not without honor save in his own country. However, after the first concert

they who came to scoff went away to praise, and after the afternoon concert they were unbelievably astonished. How a body of musicians—only nine of whom are "imported"—can be trained in less than a year's time to play as the Cleveland Symphony Orchestra did on last Tuesday afternoon is almost incomprehensible. For years past Oberlin has had the orchestral support at its festivals of one of the best orchestras in the country, but it is safe to say that it is many years since there has been one-third the enthusiasm there was over the Symphony program given by Nikolai Sokoloff and his men. And Oberlin knows good orchestra music when it hears it, too. Each year three or four of the very best orchestras in the country give Symphony programs on the Artist Recital Course of the Conservatory. If orchestral matters progress in Cleveland as Adella Prentiss Hughes, the enterprising manager of the orchestra, assures one that they are going to, there will soon be another orchestra of the very first order on the musical map in America. To Oberlin this is particularly significant. Musicians here are already having visions of a regular series of orchestra concerts each season in the new \$500,000 Hall Auditorium soon to be erected.

The Symphony program Tuesday afternoon contained the "Freischütz" overture, two movements of the Fourth Tchaikovsky Symphony, two "Caucasian Sketches" by Ippolitoff-Ivanoff, the Liszt "Liebestraum," orchestrated by Frederick Stock, and the Sibelius "Finlandia."

Helen Stanley Impresses

In addition to the surprise which the orchestra gave the May Festival audiences, there was another in the soloist at the afternoon concert—Helen Stanley. In the Debussy Aria of Lia from "L'Enfant Prodigue" and in the aria of *Micaela* from "Carmen," she raised her hearers to the highest pitch of enthusiasm with her wonderful voice, and her dramatic conception of these great arias. It was singing to be heard but very seldom in a lifetime.

Dr. Edward Dickinson of the Oberlin Conservatory Faculty says in a recent article the following: "One of the marked results of the excitement which this country has undergone in the past four years has been a national musical revival and especially an enthusiasm for music that is social in character and appeal. This is shown not only in an extraordinary activity in the field of community singing, municipal concerts and in the multiplication of orchestras and choral societies, but also in the renewed activity of the older choral bodies. It is realized that choral music, after all, is the form that meets the widest need and exerts the strongest inspiring power. And it is this need that the Oberlin Festival is meeting in northern Ohio."

FREDERIC B. STIVEN.

STRIKE HALTS CITY'S MUSIC

Street-Car Men Out in Pittsburgh—Art Society Ends Season

PITTSBURGH, PA., May 17.—The city is in the chaos of a street-car strike. Toscha Seidel was to have played here Thursday, but owing to the lack of transportation facilities the concert was called off. It looks as if Pittsburgh would be without concerts for a week or two.

The Art Society closed its season on Friday night with a short business session and an informal program. Ralph Leonardo, violinist, played two of T. Carl Whitmer's works, a "Rondo" and "Seen from a Window." Mr. and Mrs. Charles Mayhew gave two duets, Mrs. Othelia Averman Vogel played three piano numbers, and Susan T. Canfield and pupils gave a demonstration of the Dalcroze eurhythmics, using Grieg and Bach for their tonal pivots. Christine Miller Clemson, contralto, closed the program with H. T. Burleigh's "The Sailor's Wire" and two French songs.

Mrs. James Stephen Martin is giving a noteworthy series of studio recitals. Her many young and promising pupils are singing pretentious programs.

H. B. G.

Vahrah Hanbury, Hemstreet Artist, Scores in Recitals

Vahrah Hanbury, soprano, has been winning praise during the past few weeks in a number of concert appearances. On May 2 she was heard as soloist with the University Glee Club of Providence; on May 5 she appeared for the Thursday Morning Musicales at Elmira; on May 6 gave a recital at the Mansfield, Pa., State Normal School, and on May 12 before the Lakeview Musical Club in Chicago. Miss Hanbury is an artist from the Hemstreet studio in New York.

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MINNEAPOLIS FORCES DELIGHT FORT WAYNE

Memorable Visit by Oberhoffer Forces — Works of Young Composers Given

FORT WAYNE, IND., May 14.—The splendid concert given Sunday afternoon at the Majestic by the Minneapolis Symphony Orchestra will be remembered as one of the great musical events in Fort Wayne. The first number on the program, Dvorak's symphony "From the New World," displayed exceptionally fine shading both in tone color and in dynamics, showing the fine work of the strings as well as of the other choirs. Grainger's "Shepherd's Hey," a little gem, deliciously orchestrated, made a big hit. It was played as an encore. Debussy's "After-

noon of a Faun" received the same careful handling; poetry and refinement marked the work. And then came the final number, Liszt's Second Rhapsody, vividly performed. Emil Oberhoffer showed himself a great interpreter, assisted by a splendid force of musicians.

Two soloists, both born and reared in Indiana, won warm approval. They were Harriet McConnell, contralto, and Albert Lindquist, tenor. The latter is well known here, as he held a position at the Wayne Street M. E. Church several years ago.

On Sunday afternoon, May 4 a unique recital was given at Grace Reformed Church. It was the annual concert of the theory class of the European School of Music, under the instruction of Gertrude Schick. The entire program was

made up of original compositions by the students, and proved highly interesting and individual. Three anthems by Marguerite Hitzeman, Grace Philley and Leslie Jacobs made so excellent an impression as to be sung again at church services here.

Of the piano numbers sonatas by Florence Henline and Bertha Werkman, Elfrieda Trier's Three Little Sketches, Robert Pollak's Study and Menuet, and Pauline Heckman's Waltz and poetic Barcarole, are worthy of mention. Songs by Florence Henline and Emma Alringer were sung by Jessie Gifford; Irene Jones interpreted two songs by Elfrieda Trier and one by Irene Myers; Evelyn Hinton sang numbers by Hildegard Becker and Mrs. McDonald offered Grace Philley's works. Other students whose works were on the program are Arthur Doege, Alice Fetzers, Irene Kohlmeier, Norma Stroh, Helen Braun, Gertrude Scholl. G. B.

of his friend. The affair was a pronounced success. The following prominent guests were present to meet the composer: Frank P. Deering, three times president of the club; Edward F. Schneider, composer and pianist; Charles K. Field, editor of *Sunset Magazine*; Haig Patigain, the famous sculptor; Domenico Brescia, composer of the year's Grive play; William S. Rainey, a young actor and singer; Katejan Atti, harpist; Emilio Puyans, flautist and Consul General of Cuba in San Francisco; Charles G. Yale, a prominent Bohemian Club member; Albert Elkus, composer; Uda Waldrop, pianist and composer; Pierre Douillet, composer; Horace Britt, cellist; Mackenzie Gordon, tenor; George Sterling, the poet; Eugene I. Bates, another prominent Bohemian; Louis C. Mullgard, the architect; and William Crane, the distinguished actor.

Ruth Basden Sings in Delaware, O.

DELAWARE, O., May 10.—A song recital was given yesterday morning at High School Hall to a capacity house by Ruth Basden, soprano of Columbus. She offered the aria "Depuis le Jour" from "Louise," and songs by Woodman, La Forge, Branscombe, Aylward, Herbert Neidlinger, Lieurance and Arditi and a number of old Irish songs. She has a splendid voice and sings with true artistry. Harry N. Wiley played her piano accompaniments finely.

The musical program at the Strand Theater, New York, this week, was exceptionally varied. The vocalists were Redferne Hollinshead, Canadian tenor, and the Strand Ladies' Quartet; Ralph H. Brigham and Herbert Sisson, in numbers on the organ, and the Symphony Orchestra in excerpts from "The Fortune Teller," Herbert, with Carl Edouarde and Alois Reiser conducting.

A choral society of mixed voices has been formed at Astoria, Ore., under the direction of Rose Coursen. Mrs. J. S. Dellinger will be the accompanist.



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November 7	December 5	January 9
November 21	December 19	January 23
February 6	February 20	

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November 28	December 26	January 30
December 12	January 16	February 13
February 27	March 12	

Among the artists who will appear at these Musicales are:

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Gabriella Besanzoni
Enrico Caruso
Emmy Destinn
Mischa Elman
Geraldine Farrar
Anna Fitziu
Amelita Galli-Curci
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Mary Garden
Leopold Godowsky
Louis Graveure
Charles Hackett

Carolina Lazzari
Giovanni Martinelli
José Mardones
John McCormack
Leta May
Lucile Orrell
Arthur Rubinstein
Titta Ruffo
Andres de Seguro
Helen Stanley
Jacques Thibaud
Cyrena Van Gordon
Winston Wilkinson
Eugene Ysaye

and others to be announced later.

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George G. Haven was elected president of the Metropolitan Opera and Real Estate Company, owner of the Metropolitan Opera House, at the annual meeting. Mr. Haven succeeds the late Augustus D. Juilliard, who in turn succeeded Mr. Haven's father, G. G. Haven, Sr., who was the first president of the company, filling that office from 1893 until his death in 1908.

Cadman Fêted at Bohemian Club in San Francisco

SAN FRANCISCO, May 18.—In honor of the American composer, Charles W. Cadman, a luncheon was given May 6 at the Bohemian Club in the "Owl's Nest Room" by Sir Henry Heyman, honorary life member of the club and dean of San Francisco violinists. Sir Henry in a short address of welcome to his guest of honor paid a glowing tribute to the work

Fradkin Gives Recital for the Harvard Musical Association

Martha Baird, Young Boston Pianist, Chosen as "Y" Entertainer—Longy School Holds Commencement—Teachers Give Studio Musicales—Elinore Whittemore Heard in Violin Recital

BOSTON, May 17.—Frederic Fradkin, the concertmaster of the Boston Symphony Orchestra, recently gave a violin recital for the members of the Harvard Musical Association. His program included the Franck Sonata and other pieces by Pugnani-Kreisler, de Bériot, Gosses, MacDowell, Drigo-Auer and Sarasate. Mr. Fradkin played with great éclat, stimulating the audience to hearty enthusiasm. His musicianly performance of the Franck Sonata is well known, and in such numbers as Pugnani's Andante and Allegro and Drigo's Bluebird there was a fire and spirit which brought forth rousing applause. Among the guests of the club at Mr. Fradkin's recital were Henri Rabaud, conductor of the Symphony Orchestra, and Felix Fox, pianist. The latter will appear in concert next season with Mr. Fradkin.

Martha Baird, the Boston pianist, is now in France playing for the soldiers under the direction of the Y. M. C. A. Entertainment Service. Before Miss Baird sailed it was decided that only a few more persons should be sent abroad for this work, twenty-five to go under the auspices and twenty-five for the Y. M. C. A. There Theater League. Miss Baird has the distinction of being chosen as one of the "Y's" twenty-five entertainers. She will be in Europe until September, when she expects to return to her concert engagements in this country, many of which are already booked.

Richard Platt, pianist, held the last of his Friday afternoon musicales for this season in his new Lime Street studio on May 9. Harrison Keller, the Boston violinist, who has recently returned from France, where he gained fame as a band leader, gave a fine performance of Mr. Platt's Sonata in B Minor with the composer as accompanist. Mr. Platt played well the Sonata, and the Arensky Suite for two pianos was played by Marion Hey and George Smith, pupils of Mr. Platt. Mr. Platt's Sonata received enthusiastic appreciation, and Mr. Keller was warmly applauded for his interpretation of it.

Longy School's Commencement

The annual commencement concert by the directors and members of the Longy School was given last Saturday afternoon in Steinert Hall. Interesting groups of songs were given by Charlotte Williams Hills and Ethel Frank, two well-known Boston singers who have been coaching with Mr. Longy. The songs, which were by Lenormand, Casadesu, Fourdrain, Defosse, Erlanger and Debussy, were unfamiliar and of unusual charm and interest. Both the singers displayed musical taste, feeling and sense of style. The accompanist was Harry Swain. For several of the songs Mr. Mason had arranged an accompaniment for small orchestra, which, aided by members of the faculty, added greatly to the effect. George Mager sang dramatically "Sonnet Païen" by Doret. "A Mule" by Charpentier, the latter accompanied by the small orchestra with a chorus of women's voices. For the instrumental numbers there were Bach Prelude and Fugue, played by Harry Longy; Rabaud, Andante and Scherzetto for flute, violin and piano, played by Mr. De Mailly, Mr. Thillois, Miss Longy, and Handel's "Cello Concerto," played by Georges Miquelle and Harry Longy. Mr. Longy, the director of the school, presented the diplomas and medals to the solfeggio pupils. The concert was very well attended and the unusual and interesting music won warm applause.

Elinore Whittemore gave a violin recital under the direction of Wendell H. Keene on May 8 in Jordan Hall. Her program contained a Handel Sonata, a St-Saëns Concerto, three "Indian Sketches" by Cecil Burleigh, an Air by Hure, and two "Hungarian Dances" by Franz Liszt. This was Miss Whittemore's first recital since her return from Europe, where for the past six months she has been playing for the soldiers. "Indian Sketches" by Burleigh were

unfamiliar and had a decidedly interesting and original flavor. Miss Whittemore is to be praised both for presenting some untried violin music and also for giving the American composer of violin-pieces a chance to be heard, a thing all too rare at violin recitals. Hure's always beautiful Air was sympathetically played, and the "Hungarian Dances" were effectively given. Miss

MISS SPARKES SAILS FOR ENGLAND AFTER SOUTHERN SUCCESSES



Lenora Sparkes, Soprano of the Metropolitan Opera Company

Lenora Sparkes, soprano of the Metropolitan Opera Company, sailed for her home in England on Saturday, May 10, after a tour of the South. Following her appearances with the opera company in "Bohème" and "Faust" during the Atlanta season, she sang at the festivals in Charlotte, N. C., and Macon, Ga., and also gave a song recital in Greensboro, N. C. Miss Sparkes's success in the last mentioned town was most pronounced. Her manager, Daniel Mayer, received a letter from Anna Currier, concert manager of Petersburg, Va., who happened to be in Greensboro on the occasion of the soprano's appearance. Miss Currier praised Miss Sparkes highly, saying that she was completely charmed with her voice and with her personality. Conclusive proof of Miss Sparkes's success was shown in Miss Currier's engaging her for a concert in Petersburg in the fall.

Several other inquiries have been made for the popular soprano from Southern points. Accordingly she will return from abroad in time to make a concert tour before resuming her place at the Metropolitan Opera House in November.

Vahrah Hanbury in Recital at Mansfield, Pa.

MANSFIELD, PA., May 15.—A recital arousing considerable enthusiasm was given by Vahrah Hanbury, soprano, at the State Normal School on May 6, before a large audience. A well-chosen program of four groups comprised her

Whittemore played with musical tone, taste and genuine sentiment. She was cordially applauded. Henry Souvaine was a skilful and intelligent accompanist.

Josephine Knight's pupils were heard in a recital in Steinert Hall last Thursday evening. Those on the program were Miss Rathburn, Miss Hatch, Miss Nay, Miss Oakman, Miss Devlin, Miss Turney, Miss Tuthill, Miss Higgins, Miss Boomer, Miss Johanson, Miss Andersen, Miss Light, Miss Howe and Mrs. Linscott, Mrs. Wky-Thyden and Mrs. Fallen. The audience, which quite filled the hall, endorsed Miss Knight's work by applauding her pupils enthusiastically. Miss Andersen's sympathetic singing of "Deep River" was appreciated and her fine contralto voice much admired. Mrs. Fallen received loud applause for her flexible colorature work in the "Shadow Song." Ruth Howe, a young soprano, sang Hahn's "L'Heure Exquise" and Mrs. Beach's "Ah, Love, but a Day," with decided musical charm and personality.

C. R.

offerings, the first including, Sgambati's "Separazione," Storace's Lullaby, Dowland's "Come Again, Sweet Love" and "Come Lassies and Lads" from the Old English. A French group of considerable charm followed when "La Mort des Oiseaux" by Pesse, "Colombine" by Poldowski, Pierné's "Le Sais tu Bien," Bon Jour Suzon," Delibes, and Staub's popular "L'Heure délicate" gained admirable interpretation. Devoting her entire third group to numbers by Campbell-Tipton, the artist had the opportunity to demonstrate well the beauties of that composer's "Sunset," "Darkness," "Crying of the Water" and "Requies." Songs in English ended the program; Horsman's "Shepherdess," Eden's "What's in the Air, Today," Butler's familiar "Lad-die," MacFadyen's "Inter Nos" and Ward-Stephens' "Summertime" giving an admirable finishing touch to what proved a delightful recital. Fannie M. Helner was an admirable accompanist.

CULT PRESENTS NEW BARITONE

Ordenez Heard at Cult Concert with Chiapusso and Lila Robeson

Misha Appelbaum struck something akin to awe in the bosoms of his followers when he announced at the Humanitarian Cult concert at Carnegie Hall on Tuesday evening, May 13, that they were about to hear the greatest of baritones. The young man so singled out was Augusto Ordenez, whose powerful organ sufficed to fill the auditorium with thunder-bursts of sounds. Nor was its volume entirely unmatched by musical quality. But it was not notable for flexibility, as the "Largo al Factotum" aria showed. The Mana-Zucca "Star of Gold" demonstrated a cloudy conception of English diction. Mr. Ordenez's other numbers were The "Pagliacci" Prologue and "La Partiola" by d'Alvarez.

The other artists heard were Jan Chiapusso, the Dutch pianist, who won distinction in two Metropolitan recitals this spring, and Lila Robeson, contralto of the Metropolitan Opera Company. Mr. Chiapusso played the Brahms "Paganini Variations," Ravel's "Jeux d'Eau" and the "Islamey" Fantasy of Balakireff, with the brilliant technique and luminous interpretation which have come to be expected of him. Miss Robeson's pleasing voice and artistry made memorable her singing of the Fourdrain "Marins d'Islande," d'Ambrosio's "Les Papillons," Paulin's "Chemin de Lune," Fourdrain's "Carnaval," La Forge's "When Your Dear Hands," Ferry's "Storm," Vanderpool's "Regret" and Mary Helen Brown's "Life's Paradise." Fanny Mera played the accompaniments for Miss Robeson.

D. J. T.

The Bostonia Sextet Club, C. L. Staats, director, of Boston, will appear at the Keene, N. H., music festival on May 22 and 23, and at the Skidmore School of Arts Saratoga, N. Y., on June 9. This is the third successive season in which the club has played at the school.

BALTIMORE ENJOYS AN OPERATIC WEEK

Scotti Company Gives Admirable Performance—Peabody Opera Class Scores

BALTIMORE, May 16.—The Scotti Grand Opera Company, under the direction of Antonio Scotti, appeared at the Lyric Theater before a large audience last evening, presenting a double bill, Leoni's "L'Oracolo" and "Cavalleria Rusticana." In the presentation of the Chinese pieces Mr. Scotti proved that his organization is advancing opera upon a scale that is deserving of highest commendation. The performance of this work alone was worthy of serious attention, for it gave the public opportunity of seeing Mr. Scotti's famous characterization of *Chim Fang*, in which this artist and baritone has so deftly welded histrionic and vocal powers. Each supporting member, Charles Gallagher, Orville Harrold, Louis D'Angello, Florence Easton and Mary Kent lent individual distinction to the performance. The orchestra, under Carlo Peroni, read the score with colorful detail. The cast of "Cavalleria," consisting of Francesca Peralta, Jeanne Gordon, Mary Kent, Francis MacLennan and Millo Picco, was dramatically convincing and gave unusual pleasure.

Two performances by the Opera Class, Barron Berthald, director, were given at the Peabody Conservatory of Music, May 13 and 14, reflected much credit on this department. The members of the class presented the Wormser pantomime, "L'Enfant Prodigue." The piano accompaniment was provided by Alderson Mowbray. Scenes from "Trovatore," "Mignon," "Samson and Delilah" and "Mefistofele" were also given. Those taking part were Ruth Morgan, Louise Schroeder, Marye McClure, Vie Masson, Sylvan Levin, Anne Jett, Louise Walker, Erna Pielke, Arthur Richmond, Maude Albert, Ilda Turner, Alice H. Wells, Joseph C. Miller, Walter Linthicum, and the director of the class, Barron Berthald. The piano accompaniments to the operatic scores were played by the director of the conservatory, Harold Randolph.

Class Night Assembly was given in the main hall of the Peabody Conservatory of Music, May 16, by the various classes of the Peabody Preparatory Department, May Garrettson Evans, superintendent. The hall was crowded with an enthusiastic audience which found much pleasure in the program, consisting of numbers by the children's choruses, rhythm and eurythmic classes, artistic dancing classes, operetta class, choir classes, instrumental groups and the Junior Orchestra. Elizabeth Albert, Virginia Blackhead, Franz Bernsheim, Eleanore Chase, Agnes Zimmish, Ruthe Lemmert, Gertrude Yingling, Henrietta Baker Lowe, Blanche Parlette, Carlotta Heller, Louise Randolph, Florence Keller, Lubow Breit, Mabel Thomas and Henrietta Smith directed the efforts of the classes represented.

F. C. B.

Member of Piano Firm Plans to Present Artists in Beaumont (Tex.)

BEAUMONT, TEXAS, May 15.—Blanche McDonough and E. S. Goodell of the Pierce-Goodell Piano Company are in charge of plans for bringing famous artists to this city during the coming fall and winter. It is hoped to bring a soprano, tenor or baritone, a pianist and a violinist to Beaumont in concert.

At the concerts of the Pittsburgh Male Chorus in April and the Apollo Club this month the soloists, Gretchen Morris, soprano, and Emily Stokes Hagar, soprano, both sang "Values" by Vanderpool in their song groups. Miss Morris also sang a number of "Darkey Spirituals," among them an interesting new one, called "Golden Crown," still in manuscript.

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New York, May 24, 1919

WHERE THE FAULT LIES

We asked the president of Yale University, Arthur T. Hadley, whether music is getting a square deal in the American colleges. He answered, No. Our purpose in putting the question was not to receive authoritative corroboration of a belief that we knew to be founded on fact, but to arrive at the cause of this condition. How does Dr. Hadley explain it? Very ingeniously. "In this, as in many other matters, the colleges reflect the demand of the American reading public; and the American reading public has not learned to estimate music at its full value." It is not wholly clear to us, from this brief statement, whether Dr. Hadley rests the larger burden of blame upon the college or the "reading public." However, his words are an admission that our seats of learning, instead of moulding and directing popular opinion, permit themselves to "reflect the demand" of that opinion. Through what subtle process do college educators gauge the temper and desires of that fluid thing called the public mind? Seemingly they accomplish, without elaborate machinery, what the astutest diplomats and politicians find a distracting task.

For our part, we do not believe that the American people, whether they have learned to estimate music at its full value or no, would in any way, shape or manner oppose giving music its rightful place in the college curriculum. Indeed, it is far more likely, to our mind, that the majority would applaud so sensible a step. It is just about time that a halt was called upon this easy labelling of our masses as "provincial" or "backward" or "uncouth." Perhaps they are merely unconsulted in matters of this kind. But if they are egregiously benighted in cultural questions, it is certainly not to them that our college educators should look for guidance. Such misplaced reliance is an abject confession of weakness and impotence. When American educators conquer their timorousness and conservatism, then will music get a square deal in the colleges. Unless the "reading public" conceives a sudden interest in such diverting topics as curriculums and informs their makers where and why reforms are in order. That, too, might make for justice.

EXIT ANOTHER EVIL?

The National Association of Musical Managers has adopted a resolution which binds its members not to participate in the luring of musical artists from one bureau to another. This practice, the managers contend, has been all too frequent and has been the cause of much bad blood in the musical field.

At first thought one doubts the possibility of chaining down human nature, especially human nature

saturated with that illusive quality known as the artistic temperament, to any given set of regulations. Whether or not the managers will succeed in eradicating what is unquestionably one of the characteristic evils of their profession remains to be seen. The important thing about their action is the fact that they are working through their organization along co-operatives lines to achieve a common good. They are beginning to realize that in union there is strength and that through combined effort they may accomplish results which as individuals would be beyond their reach.

ON MUSIC AND GOVERNMENTS

Certain writers have interested themselves much of late in speculation as to what the Socialist and near-Socialist forms of government now evolving in many European countries will do to the music of those countries. One, writing in the *New York Evening Sun*, adds that the history of music indicates to him that "no free peoples have ever created great music."

There is too strong a tendency in the air nowadays to reduce everything to governmental terms. Those who would regulate all things in the heavens above and the earth beneath by a new system of government or by a lack of any system as the case may be, forget that there are still things that transcend politics; there is art, for example. In particular, and fortunately, the creative musical instinct works on a totally different plane. Beethoven no doubt cared as little while he wrote the Fifth Symphony whether Germany were a republic or only a limited monarchy as Pietro Vanucci recked that Perugia's streets ran blood while he painted Madonnas; and to a Schubert composing his deathless songs or the "Unfinished" the Hapsburg dynasty probably mattered as little as the supremacy of the Medicis irked Michelangelo. Certainly Saint-Saëns, Gounod, the Belgian César Franck composed as freely and as well under the French Republic as they did under the Third Napoleon; nor is there good reason to assume that the short fulfillment of Bizet's marvellous promise would have been greater had the Commune taken place during his youth; or that "Aida," "Otello" and "Falstaff" would have been more epoch-making had Verdi written them before instead of after '48.

Here and there in the art world, it is true, rises the revolutionary Wagner, the nationalist Dante, the patriot Paderewski, but these are the rule-proving exceptions. In general, all a government can do to aid or to hinder the development of an individual musician depends on how much the particular musician is affected by certain material conditions. It is perhaps the sign of their citizenship in another world than the material that most of them are not so affected.

As for Americans, whose possession at least of free institutions cannot be open to doubt, one does not fear that such possession will prevent us from creating great music.

OPERA IN INSPIRED ENGLISH

When an American composer decides to write an opera, what is the first step he usually takes? Apparently he hunts up and unburdens his soul to a sympathetic scribe. The fruits of such collaboration are all too familiar. There is no need to recall unsavory instances. Now if our man of music would spend, say, a single afternoon investigating the shelves of a convenient public library, there might be a different story to tell. We take it that when a man sets out to compose an opera he aspires to bring forth a masterpiece. Otherwise he had better not waste time and ink. An operatic masterpiece, according to the modern idea, means a work that is indubitably great on the literary as well as musical side.

Where is such material; who has written it? Anything like an exhaustive catalog would fill this column. We shall limit ourselves to a few dramatic gems that in our opinion would make superb operas in English. Lord Dunsany's "The Queen's Enemies" ought to provide the libretto for a gripping one-act opera. So ought Oscar Wilde's "A Florentine Tragedy." For essays in more extended form consider Yeats' "Deirdre," Shelley's "The Cenci" (despite its shocking theme), Masfield's "The Faithful." All of these are poetic creations of a high order; several, indeed, are indisputable master-works. Very little mutilation should be necessary to adapt them to operatic purposes. Here is magnificent material, ready to the composer's hand, in inspired and inspiring English.

We have not mentioned Shakespeare. It should be unnecessary to urge our composers to set more frequent foot in the teeming treasure house of his muse.

"MUSICAL AMERICA" IN ENGLAND

Through an arrangement made this week *MUSICAL AMERICA* will in future be for sale on all of the newsstands controlled in England by W. H. Smith & Sons. This concern is the largest distributor in England of periodicals. *MUSICAL AMERICA* will be on sale also at the newsstands of R. C. Willis & Sons in London.

PERSONALITIES



The Paul Althouses in Atlanta

Paul Althouse has of late been scoring success unusual even for this popular young American tenor. When the Metropolitan company visited Atlanta at the close of the New York season, Mr. Althouse's *Turiddu* was notable for the impression it made. His concerts this spring have also been marked by approval of the public. At Austin, Tex., on May 20, he scored so heavily that he was at once re-engaged for a return date this month, so that on May 27 he will sing there for the second time in less than two weeks. The picture shows the tenor, with Mrs. Althouse, during their Atlanta stay, on the piazza of Georgian Terrace Hotel.

Benjamin—Sergeant Romeyn Benjamin, a brother-in-law of Enrico Caruso, who received three wounds during the action at Soissons, was decorated with the Croix de Guerre by the French Government.

Alcock—Merle Alcock, the young American contralto, enjoys the unusual distinction of having sung at the first concert of the Boston Symphony conducted by Henri Rabaud, at Cambridge, Mass., and also at last with that organization, on May 4, in Boston.

Strauss—In a recent interview with an American journalist Richard Strauss made himself authoritative in the statement that it is planned to erect a mammoth music auditorium in Salzburg, Austria, for the production of all kinds of music-drama from Gluck to Gounod.

Gabriel—Friends of Gilbert W. Gabriel, music critic of the *New York Evening Sun*, gave a dinner for him recently. Mr. Gabriel and Ada Vorhaus, daughter of Mr. and Mrs. L. J. Vorhaus, are to be married next month. Among those at the dinner were Robert Moranzoni, William J. Guard, William B. Chase, Sylvester Rawling, Paul Morris, Grenville Vernon and Maud Halperson.

Villetti—The former concertmaster of the Boston Opera, Guido Villetti, had some unusual war experiences as he related on his return from the Italian front. He was late in mobilizing, and was first put in a military jail, afterward in a machine gun company. Afterward he dug trenches and did sentry duty until a Neapolitan officer discovered his musical abilities and had him transferred to an orchestra.

Giorni—The brilliant young pianist, Aurelio Giorni, whose recently completed sonata for piano and voice was so much admired at his recent recital, has received his second papers as an American citizen. Mr. Giorni's mother, who was an American by birth, is one of the best known concert singers in Rome. His father is a grandson of the Danish sculptor Thorvaldsen, to whose portraits his young musician great-grandson bears a marked resemblance.

Arden—The power of music was again demonstrated on May 8, when at a Victory Loan meeting in New Rochelle, N. Y., Cecil Arden, the young contralto of the Metropolitan, was the singer of the occasion. Mrs. Arden had made a distinct success in her number. The speaker of the meeting asked for bids for an encore, and the artist agreed to sing one if there was a generous response. Within a few moments the sum of \$13,000 for bonds was raised and the encore song was "Carry Me Back to Ole Virginny," which Mrs. Arden sang effectively in an ante-bellum costume.

Langenhan—While Christine Langenhan, the dramatic soprano, was traveling east from Portland, Ore., she was approached by a woman from St. Paul, Minn., who had recognized her as the soloist she had heard at the season with the Minneapolis Symphony Orchestra. The snow was coming down heavily as they reached North Dakota, and the soprano's acquaintance expressed a wish that they "might be snowbound so that Mme. Langenhan might sing for them!" It appears that once Theodore Spiering had entertained his fellow-travelers on a train snowbound in that region, and the lady had been present. Deponent fails to recall whether Mme. Langenhan echoed the wish or not.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

FOR awhile we disbelieved in Hades. Then we attended a few musical conventions. Now we know there *must* be divine punishment awaiting the persons who arrange these affairs.

The Real Yellow Peril

Japan will establish another Government Conservatory "to promote civilization." With visions of hordes of yellow violinists, pianists and singers cluttering our concert platforms and opera houses we begin to realize the meaning of the "Yellow Peril." And if the Government schools turn out as efficient musicians as they do Paris diplomats we might as well all engage passage for Borneo.

"Paderewski Shot Again" reads a headline. Counting up all the times he has been punctured (by his press agent) the Polish premier must now resemble a full-blomed Swiss cheese.

The New York Legislature has just decided that it is not a crime to commit *hari kari*.

Critics, coloraturas and press agents, kindly notice.

Wonder if the luxury tax applies to recent cadenzas in the Beethoven Violin Concerto?

Barber Shop Harmony

[From the Belvidere (Ill.) Republican]

A. Sumrif Sutnac of the Belvidere Hotel barber shop sang three times at the Soldiers' Club at Rockford last evening. Many of the patrons of the club are men from overseas, accustomed to all kinds of hardships.

French as She Is Translated

[From a French program of a recent "Castor et Pollux" production]

Castor and Pollux are sons of Leda and Jupiter. Castor was killed in fighting with Lynce; his sweetheart Telaira, daughter of the Sun, weeps for him by his burial. Pollux comes; he killed Lynce in order to revenge Castor. He is loved by Phebe, princess of Sparta but he loves Telaira and tells her. Telaira, faithful to Castor, will not hear him, praying him to obtain from his father Jupiter he will restore Castor to the life.

Jupiter does not agree upon. Pollux goes down to the Hells in spite of the devils excited by Phebe; he tells Castor the sorry of Telaira and beseeches him to return towards her and to give him his place in the Hells. Jupiter, moved by this fraternal love, makes them immortal.

Why Some Business Men Dislike Music

In a fascinating article on music and healing recently the writer remarked:

"Insomnia was cured in a man who disliked music. Financial worries had robbed him of sleep but in ten days with evening closing in on carefully selected rhythmical music, he forgot his worries and returned to the business world, cured." For the benefit of other persons who have similar worries we want to know if by "cured" the writer meant "liquidated?"

Lebanon, Pa., has a Perseverance Band. Provide your own *contra punctus*; we are too well bred.

Los Angeles "City of Millionaires"

When we read in the reports of our Los Angeles correspondent, W. F. Gates, that Conductor Tandler cannot rehearse the Symphony sufficiently because of inadequate financial support, we begin to think that the "City of Millionaires" is misnamed. Let us hereafter call Los Angeles, the California city that cripples its Symphony by withholding needed dollars, the "City of a Million Airs."

Pittsburgh papers, please copy.

Glad to Know It

Dear Cantus:

I really don't like to take up your valuable time, but you ought to know that one of my students is of the opinion that Tchaikovsky was "a musician by trade."

P. G.

News From the Sick Room

We acknowledge the receipt of a pupils' recital program from a certain New York studio. The program contains just thirty-seven numbers. One of the numbers reads:

Piano solo, "Ill Trovatore."

ANNOUNCE PLANS FOR FREE SUMMER CONCERTS

Goldman to Conduct Several Programs—
Koemmenich Forces to Present
Oratorios in Parks

Plans have been announced for the free concerts to be given in the parks this summer. Edwin Franko Goldman and the New York Military Band, by arrangement with the City Chamberlain, will give several concerts during the summer in Prospect Park, Brooklyn; the Bronx, and Highland Park, Queens. A novel feature will be the performance of the Bach oratorios with Louis Koemmenich conducting the New Choral Society of New York of about 150 singers. The public has never before had an opportunity of attending these oratorios in any of the New York parks.

CONTEMPORARY AMERICAN MUSICIANS

No. 68
LAMBERT
MURPHY

LAMBERT MURPHY, tenor, was born in Springfield, Mass., April 15, 1885. He started the study of music at the age of sixteen, and after his entrance in 1904 to Harvard became prominent in music work there. Was president of the Glee Club, tenor soloist in the chapel choir, at the same time filling positions in several of Boston's most prominent churches, one of them the Old South Church. Then became member of the choir of St. Bartholomew's, New York City. Made his debut in 1911 and that year became a member of the Metropol-



Lambert Murphy

itan Opera Company, appearing there first in the production of "Lobetanz." Remained with the company until 1915 and during that time created rôles of Caradoc in Parker's "Mona," 1912, and the tenor rôle in the same composer's "Morven and the Grail," as well as appearing in numerous rôles. In 1915 left opera to devote himself entirely to concert work. Since that time has been one of the leading concert tenors. Sang the tenor part in the first American production of Mahler's Eighth Symphony, produced in New York and Philadelphia in 1916; has appeared in practically all the important festivals; has been soloist about fifteen times with the Philadelphia Symphony and appeared frequently with the Boston Symphony, New York Oratorio Society, Detroit Symphony, St. Louis Symphony and many others, and in joint recital with Garrison, Werrenrath, etc. Made his New York recital debut March 18, 1918. He is unmarried and makes his present home in New York City.

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The first concert was scheduled to be given in City Hall Park, on the plaza in front of the Mayor's office, on May 21, noon, in honor of Edwin Franko Goldman, conductor of the New York Military Band, who is in charge of the summer concerts to be given on the Green of Columbia University.

The second concert, dedicated to our first American composer, Francis Hopkinson, and given in honor of Harold V. Milligan, organist, will be on May 28 in the Mall in Central Park. The first American song by the first American composer, "My Days Have Been so Wondrous Free," specially orchestrated for this occasion, will be sung by Miss Grimm accompanied by the New York Symphony Orchestra, Dr. Walter Damrosch, conductor.

By direction of Mayor Hylan and through the co-operation of Police Commissioner Enright, the Chamberlain is now arranging a schedule of concerts to be given by the Police Band in the five boroughs of the city of New York. These concerts will end Sept. 28 and be given on Saturdays and Sundays.

Blinn Owen Leads St. Cecilia Club of Raleigh in Fine Concert

RALEIGH, N. C., May 4.—The St. Cecilia Club gave its third concert last evening at the Governor's Mansion, under the direction of Blinn Owen. In the first half of the program the club sang Victor Harris's "Invocation to St. Cecilia" and pieces by Debussy, dell'Acqua and Shelley, while Mrs. Horace Dowell was heard in a group of songs by Harris, Mana-Zucca, Dichmont and Gounod. Sue Kyle Southwick offered a group of piano pieces by Chaminade, Liszt and Moszkowski. The second part of the program was devoted to a performance of Harriet Ware's cantata "Undine," in which the solo parts were admirably given by Mrs. Dowell and Oscar Lehman. The work made an excellent impression and was applauded heartily. Mr. Owen accomplished work of real excellence with his singers and deserved the praise bestowed upon him. Theo Wooten sang an incidental solo in the first part of the program, and also acted as an able accompanist for Mr. Powell in her song group and for the club. J. J. Thomas, violinist, assisted in the Bach-Gounod "Ave Maria." Annie McDade sang the incidental solo in Shelley's "Song of the Sweep."

SINGERS INTEREST MONTREAL

Paul Dufault, Mrs. Mills and Louis Chartier Sing—Renaud Lectures

MONTREAL, CAN., May 8.—The musical bureau of Laberge and Michaud provided local music-lovers with two enjoyable concerts this week in the form of a recital by Paul Dufault, the Canadian tenor, and a concert by Mrs. Harold Mills, soprano, and Louis Chartier, baritone. Mr. Dufault sang at the Monument National before a large audience on Thursday evening and was forced to give numerous encores. His program consisted of modern French songs and operatic excerpts.

Mrs. Mills and Mr. Chartier presented a diversified program, which was thoroughly enjoyable. The soprano is leaving shortly for further study in the United States.

Armand Renaud, the distinguished savant, spoke at Windsor Hall on Wednesday evening, May 7, also under the management of Laberge and Michaud. The audience, though not large, was deeply appreciative.

R. G. M.

Entertains Noted Musicians

Mrs. N. Kaufman was hostess to a number of persons prominent in the musical world at her New York residence on the evening of May 13. Those present included Mr. and Mrs. Roland Foster of Sydney, Australia; Selby Oppenheimer, the San Francisco concert-manager; Ruth Brennan and Adeline Newman of San Francisco; Louis H. Bourdon, concert manager of Montreal, and Mischa Levitzki, John H. Duval, Daniel Mayer, Paul Costello, Mr. and Mrs. D. Rosenheim, Mr. and Mrs. Sokoloff and Mrs. J. D. Smith of Savannah, Ga. During the evening Mr. Levitzki played a group of piano numbers, and Mr. Costello, a tenor new to New York, sang several arias. There were also violin numbers by Madeleine Duval.

Miss Sundelius's Photograph

The photograph of Marie Sundelius which appeared on the front page of MUSICAL AMERICA, May 17, was copyrighted by Mishkin Studio, New York, credit for which was inadvertently omitted.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

What Godowsky Thinks About Prohibition

To the Editor of MUSICAL AMERICA:

In regard to your questions respecting Prohibition, I wish to state that in my opinion public drinking places are pernicious to the moral and hygienic welfare of the people so long as they dispense alcoholic beverages of a higher potency than beer or light wines. As you may infer from these remarks, I am totally (but not teetotally) opposed to complete Prohibition, since aside from its stringency on the right of the individual to elect for himself the course which he shall pursue in the matter of relatively mild and harmless beverages, it will encourage and foster private excess and drive to hidden cover vices which it will inflame rather than cure.

As to your inquiry, what effect if any will the enforcement of National Prohibition have on the musical life of the country, I will say that those musicians whose interpretative or creative art is already dry, will, under a "dry" regime, become so "total"-ly desiccated as to rival in barrenness the Sahara.

Those imaginative artists whose subtly distilled genius is largely dependent upon high spirits for inspiration will have either to draw solely upon their own imaginations, or take their lives in order

to secure admission in the spirit world—to cross the Bar.

For us dissipated mortals who are left behind, all we can sing of the days to come after July 1st is: "Every Day Will be Sunday By-and-Bye."

Sin-Sahara-ly Yours,
Leopold Godowsky.

672 Carondelet St.,
Los Angeles, Cal.

McCormack and "Otello"

To the Editor of MUSICAL AMERICA:

Will you kindly inform me through the medium of your forum if John McCormack ever played in "Otello" at the Metropolitan Opera House, and when, and if this opera has been played there in the past fifteen years.

P. E. DE VOS.

New York, May 10, 1919.

[John McCormack never appeared in "Otello" at the Metropolitan. Verdi's tragedy was last heard at that house in 1913, when Leo Slezak sang the rôle of the Moor and Frances Alda that of Desdemona.]

From a Veteran

To the Editor of MUSICAL AMERICA:

I want Mr. Freund to know personally that the undersigned is glad to see the record of his activities still being achieved by him. I have taken his paper under their various titles for almost 50 years. I am now 75, and this is my 49th year of teaching.

W. H. LEIB.

Joplin, Mo., May 14, 1919.

[Prof. W. H. Leib, as the Kansas City Star said recently, is intimately associated with the musical history of that city. For over thirty years he has been

a prominent vocal teacher and a public singer. He is still active, though some time ago he retired to his country home at Joplin, Mo.]

Appreciation from Detroit

To the Editor of MUSICAL AMERICA:

It gives me pleasure to tell you how much the officers of the Chamber Music Society of Detroit, myself, its president, appreciate your editorial comment on our work and also the amount of space given to reports of our work in the letters from your Detroit correspondent. I consider the record of Mabel McDonough, your correspondent here, of our activities, published in your paper, of great value for their accurate and also sympathetic and understanding character. To appear in this way in a paper of the importance of MUSICAL AMERICA is a great advantage to any organization.

Sincerely,

CLARA E. DYAR,
President, The Chamber Music
Society of Detroit.

Detroit, Mich., April 10, 1919.

To Establish an American Museum of Musical Art

To the Editor of MUSICAL AMERICA:

I cannot begin to tell you of the help and inspiration your paper has been, every week, in helping me develop the interests and possibilities of the American Museum of Musical Art. When we have established a National Conservatory of Music at Washington, and we have the American Museum of Musical Art in New York, Americans may begin to think there is something worth while, educationally, in their own country. We hope to procure a site on Park Avenue. With best wishes,

ALICE A. DRIGGS.
Brooklyn, N. Y., May 11, 1919.

In the Seventh Grade competition in the piano department which took place last Monday the diamond medal was awarded to Adelaide Berkman and the gold medal to Margaret K. Aiken. Silver medals were awarded to Diana Lipschitz, Imogene Thompson, Frances Johnston, Estelle Adelman, Alma Levin and Mary Reiders. Honorable mention to Kathryn Loren and Lillian A. Levinson.

Elizabeth Higgins, student of the vocal department, has been appointed vocal teacher at Columbia College.

Anna Mistrofsky, Meta McNealy, Veronica Glomski, (students of Rudolph Reuter), Albert Leo Johnson, Anah Webb (students of Leon Sametini) Olive June Lacey, Marion Bergman (students of Alexander Raab), Olive Dobson Henkel and E. K. Dixon (pupils in the piano, violin and vocal departments), were heard in a diversified program Friday afternoon.

Theresa Lockman, soprano, and Grace La Rocca, contralto (students of H. B. Bartholomew), gave a recital in his studio, Wheaton, Ill., Sunday afternoon, May 4.

Donato Colafemina, tenor and pupil in the vocal department of the Chicago Conservatory, one of the oldest schools of this city, is filling a number of important engagements this spring. A few

evenings ago he was soloist for the Adventurers' Club at a dinner given in honor of Maj. Gen. Leonard Wood. The latter was greatly impressed with the beauty of the young man's voice and with the artistic use he made of it. The tenor also sang at a banquet given in the Hotel Sherman Friday evening.

Eusebio Concialdi, baritone and a member of the faculty of the Chicago Conservatory, has returned from a visit to New York City, where he made a number of records for the Columbia Graphophone Company. Jean Hippach, one of Mr. Concialdi's pupils, accompanied her teacher, and together they made some operatic duet records. M. A. McL.

NEW QUALITIES IN MISS MADRIGUERA'S PLAYING

Paquita Madriguera, Pianist. Recital, Evening, May 5, Aeolian Hall. The Program:

Sonata, Op. 110, Beethoven; Prelude, Valse, Impromptu in F Sharp Minor, Tarentella, Chopin; Seguidillas Triana ("Iberia"), Albeniz; Danza, "El Pelele" ("Goyescas"), Granados; "Witches Dance," MacDowell; "La Soiree Dans Granade," Debussy; Etude, Moszkowski; Polonaise, No. 2, Liszt.

Acclaimed several years ago as a child prodigy, Paquita Madriguera, the young Spanish pianist, returned to America in recital last Monday evening. The year and a half intervening since Miss Madriguera's last recital here have brought to the young pianist broader artistic vision and a more splendid musicianship. There is, too, about her playing now a *spirituelle* quality, which atones for a certain impulsiveness in her interpretations. In the Beethoven Sonata with which she began, Miss Madriguera played with fine precision tonally and technically, though perhaps she still lacks the interpretive tranquility necessary for this work.

In the groups that followed, Miss Madriguera was a delight. Delicacy in her technique and an exquisite feeling for tone brought much applause for the Chopin group, and elicited demands for the "Butterfly" Etude. In the Spanish group, Miss Madriguera displayed her proudest moments. Her fine sense of rhythms and her tonal brilliancy made vivid pictures of these fragments from Spain; to the works of her master, Granados, she brought much reverence, giving them as they are seldom heard.

Our own MacDowell fared well at the hands of Miss Madriguera and into the Debussy number she wove her sense of color, making it a charming number, if less subdued than is usual in the interpretation of Debussy. A forceful playing of the Liszt Polonaise ended the program, finding her admirably qualified musically, giving delight throughout, and making happy promises of even rarer beauties with greater maturity.

An audience which filled the hall called continually for encores, and at the end of the program applauded the admirable encores of Chopin, Mendelssohn and other numbers. F. R. G.

NOTES OF THE CHICAGO STUDIOS

Chicago, May 16, 1919.

LORIS GRATKE, violin pupil of Richard Czerwonky and Louise D. Boedtker, pupil of Charles W. Clark, were heard in recital Sunday afternoon, May 10, in the Recital Hall of the New Conservatory Building.

The following pupils of the Sturkow-Ryder studio presented an interesting program on April 25: Alice Peterson, Alice Serina, Roy Burgquist, Phyllis Sindel, Mrs. Lippard, Janet Friday, Mary O'Gallagher, Mattylee Lippard and Lillian Parks, Mme. Hathaway and Mme. Sturkow-Ryder played the Sjögren Sonata, Op. 24.

The annual musicale given by the artist students of Lillian Hamblen Garst took place Thursday evening, May 1, in the Adam Schaaf Hall. The program was presented by Maud Fisher Babcock, Mariane Powell, lyric sopranos; Lia Eckes, Elinor Sims Hill, dramatic sopranos; Lee Jolidon, tenor, and Madge Enslow Rice, accompanist.

On Sunday afternoon, May 10, students of the American Conservatory were heard in a performance of the "Persian Garden."

The annual examinations of this school began Monday, May 12, with the Normal department.

Florence Tiekke, Charman Brietson and Naomi Nelson won first, second and third prize respectively in the annual contest of the Junior Artists' Association which took place last week.

Three members of the American Conservatory faculty gave a program in Goshen, Ind., on April 28.

Katherine Story and John Sheehy, voice pupils of Karleton Hackett of the American Conservatory, were heard in recital Saturday afternoon, April 26.

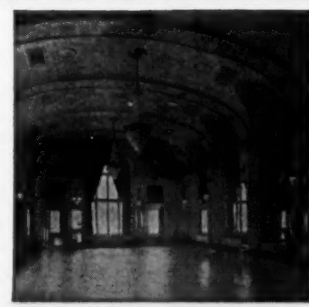
Mrs. Edward MacDowell appeared in a lecture recital at the American Conservatory Monday evening, under the auspices of the Sigma Alpha Iota sorority.

Activities of Chicago Musical College students include the following: Geraldine Massey, violin pupil of Maurice Goldblatt, was soloist with the Sinai Center Orchestra last Wednesday. Miss Massey played the first movement of Spohr's Second Concerto. Helen W. Ross played the "Fantasie Triumphale" for organ and orchestra by Dubois at the First Presbyterian Church, April 29. Gertrude Rosemond, pupil of Louis Victor Saar, has been engaged for a concert tour by the Redpath Lyceum Bureau. The concert given in Ziegfeld Theater Saturday morning was presented by pupils in the piano, vocal and violin departments. The following took part: Gertrude Neubauer, Antoinette Garnes, Esther Lindhart, student of Rudolph Reuter; Lucille Wynekoop, Marion Bergman, student of Alexander Raab; Florence Grosse, Gladys Welge, student of Leon Sametini; Dorothy Davis and Aaron Ascher student of Rudolph Reuter.

One of the most notable of the arrivals from service over-seas last week was that of Edward Collins, pianist. He is now a member of the Chicago Musical College faculty and will take up his work at the beginning of the summer session, June 30.

In order to make the work in their classes as interesting as possible to the students, the guest-teachers who will give instruction during the summer session of the Chicago Musical College have prepared a unique schedule of artistic labor which their pupils will work on previous to their arrival in Chicago. To enable his prospective pupils to benefit from their study with him to the greatest possible extent during the five weeks' course, Mr. Grainger has compiled a list of pieces which are especially adapted to the study and acquisition of certain special effects and technical pianistic resources.

Isolde Menges, who gave such a successful violin recital in Chicago last Sunday afternoon, was a student of Leon Sametini before she went to Professor Auer.



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BOWLING GREEN HAS ITS FIFTH FESTIVAL

Kitty Cheatham and Minneapolis Symphony Are Prominent Features of Event

BOWLING GREEN, OHIO, May 10.—Four concerts were the offering of the fifth annual May Festival given on May 8, 9 and 10 in the M. E. Church Auditorium. The organizations taking part were the College Community Festival Chorus, the Minneapolis Symphony Orchestra and a children's chorus. Ernest Hesser and Emil Oberhoffer appeared as conductors at what was, like so many other festivals this spring, a thanksgiving for victory. The list of artists, headed by Kitty Cheatham, included Emma Noe, soprano; Harriet McConnell, contralto; Mrs. Charles H. Brady, soprano; Ruth McConnell and Mary Beberstock, accompanists; Albert Lindquest, tenor; Finley Campbell, baritone; Edward Atchison, tenor; Henry J. Williams, harpist; Herman Beyer-Hane, cellist, and Carl Kuhne, clarinetist.

The first concert was chiefly notable for the appearance of Miss Cheatham. Her first group was made up of arrangements by herself of folk and modern songs. Her numbers, representing England, America, France, Russia and Great Britain, were the traditional "Summer Is Coming In," Hopkinson's "My Days Have Been So Wondrous Free," the traditional "Il Etait Une Bergère," Moussorgsky's "With a Dole," and Edward Elgar's setting of "A Marching Song" by Stevenson, and Graham Peel's of the same author's "The Cow." A large chorus of children from the public schools was also heard, singing with Miss Cheatham a "Love's Lullaby" by Augusta E. Stetson. The children's chief offering consisted of several songs from Mr. Hesser's "Calendar Cycle of Rotebings." Miss Cheatham's other contributions were numbers by Archibald Sullivan, Bainbridge Crist, Edmond McKett, Debussy, Liza Lehmann, Edward German and Augusta E. Stetson.

The second concert presented Miss McConnell, Mrs. Brady and Mr. Atchison in a program which also brought forward the festival chorus. Numbers by Rossini, Luck, Poldowski, Legrenzi, Massenet, Puccini, Burleigh, MacDermid, Hageman, Silberta, Gilberte and Coleridge-Taylor.

The appearance of the Minneapolis Symphony Orchestra was perhaps the most signal event of the third concert, a matinée program given on Saturday afternoon, but Finley Campbell, Edward Atchison, Miss McConnell, Henry J. Williams and Herman Beyer-Hane were also heard. The orchestra's numbers were by Verdi, Herold, Thomas, Tchaikovsky, Offenbach and Herbert.

On the final program also, given on Saturday evening, the Minneapolis Symphony Orchestra was featured. Emma Noe, Albert Lindquest and Finley Campbell were the soloists.

The programs had been arranged with special emphasis on various interests. Thus, the initial concert was planned as children's night, the second as choral night, the third as an orchestral treat for the school children of Bowling Green and Wood County, and the last as a symphony concert, with Dvorak's "New World" Symphony as the big work presented.

The whole affair was under the direction of Ernest G. Hesser, head of the music department of the State Normal College.

(Ohio) Public School Forces Unite in Two Day Festival

RYAN, OHIO, May 10.—Under the direction of F. A. Tubbs, supervisor of music in the public schools, a May Festival was held on May 8 and 9. On Thursday evening operettas were given for the children of the grade schools and cantata by the High School Girls' Glee Club. Friday evening brought a program by the Municipal Orchestra; Helen

Joy Masters, contralto; Mrs. Almon Wheelock, violinist; Mrs. Gillet, pianist, and a women's chorus. On the program was the cantata, "Spring Rapture," by Harvey B. Gaul of Pittsburgh.

AUORE LA CROIX HEARD OFTEN DURING HER INITIAL SEASON



Aurore La Croix, Pianist

An excellent début early in the present season by Aurore La Croix has been followed by admirable appearances in New York, Boston, Brooklyn and elsewhere. The end of her first season finds the pianist well established in her artistic work. Miss La Croix has lately signed with the Ampico, an arrangement which will give this company exclusive rights on all her piano-playing records.

IMITATES CARUSO AND LAZARO

José Caballero, Chilean Tenor, Offers Unique Program

For the benefit of the Latin-American Lodge of the Theosophical Society was the concert arranged by José Caballero, Chilean tenor, at Belvedere Hall, New York, Saturday evening, May 17. Mr. Caballero had the assistance of Constance Eberhart, pianist, who gave two solos besides playing his accompaniments. Mr. Caballero's program included numbers by Meyerbeer, Alvarez, Donizetti, Soro and Puccini. His most original offering was a group in which he imitated various famed artists. Caruso in "Vesti la giubba," from "Pagliacci"; Lazaro in "La donna è mobile," from "Rigoletto"; Titta Ruffo, the baritone, in the "Pagliacci" Prologue; Sagi Barber, baritone, in "La lluvia ha cesado," a Spanish song, and Manzueto, a basso, in "Ay-ya-yay," another Spanish song.

TACOMA, WASH.—President George S. Johnson of the Musicians' Union, Local No. 117, of Tacoma, was the delegate from the Tacoma local at the twenty-fourth annual convention of the American Federation of Musicians held on May 12 at Dayton, Ohio. Mr. Johnson is director of the Normaendenes Singing Society of Tacoma.

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STIRRING CONCERTS IN LONDON'S WEEK

New Stanford Concerto Played by Moiseiwitsch—Coates and Toye Win Triumphs

LONDON, ENGLAND, May 5.—Last Monday, John Goss, the possessor of an excellent light baritone voice and a good old musical name, made his first appearance in London in Wigmore Hall with a carefully chosen and attractive program.

In the afternoon, in the same hall, Hubert Eisdell gave a delightful song recital, and it was delightful to hear his voice and clear enunciation in a varied list of songs ranging from Purcell and Bach to Ireland and Quilter.

Queens Hall, on Tuesday, was the scene of triumphs for conductors. Albert Coates gave his concert in the afternoon and Major Geoffrey Toye conducted the Royal Philharmonic Society's concert in the evening. The last named is young, but has already gained a fine place for himself, despite the fact that his work has been interrupted by military duties for the last few years. He has enthusiasm, intuition and a keen appreciation that must ensure him a great future. The chief item at this concert was the first London performance of Sir Charles Villiers Stanford's piano Concerto in C Minor, which was produced with such success recently at the Working Festival and was magnificently played by Moiseiwitsch. It naturally gained in wealth of tone and significance by this playing backed by the Philharmonic Orchestra. After the performance the composer won quite an ovation. The concert concluded with Dvorak's Symphony in G—one too rarely heard.

Of Albert Coates, what can one say? Except that a great conductor has returned to us and is now honored even in his own country. His trials and sufferings in Petrograd for the past five years have not impaired but improved his work and no performance of modern times has approached that which he gave us last Tuesday. Everything was excellent, the "Siegfried Idyll" exquisite, the Tchaikovsky Symphonic poem, "Roméo and Juliet," dramatically and vividly read, and the "Mastersinger" Overture triumphant. He is a quiet, dignified conductor, with no straining after effects, every gesture significant and firm.

On Tuesday afternoon Katherine Goodson gave one of her always interesting recitals in Wigmore Hall, at which she played Beethoven's great Sonata in C Minor and pieces by Gluck, Bach, Rameau and Scarlatti, as well as a Chopin group. In all she was heard with delight, for she can be as strongly emotional as she is restrained and dignified.

On Wednesday afternoon the Parisian pianist, Berthe Bert, gave a recital, assisted by André Mangeot and Emile Doehaerd. A large audience testified to the fact that Mlle. Bert has come into her own here and is now one of our most popular players.

Malkin Pupil Heard in Recital

In an extremely ambitious program, Julia Glass, a young pupil of Manfred Malkin, was presented in recital on May 17 at the Malkin Music School. Displaying much facility of technique as well as

considerable tonal discrimination, the young artist was at her best in her shorter offerings including Chopin's Preludes Nos. 16, 20, 4 and 22; his Berceuse and the Scherzo in C Sharp Minor; "The Lark" by Glinka-Balakireff Rachmaninoff's Prelude in G Minor and finally the Chopin Polonaise in E Flat Major, in all of which she exhibited talent of an unusual order. The Bach Chromatic Fantasy and Beethoven's Thirty-two Variations made up the rest of her offerings.

VOTICHENKO IN CONCERT

Lydia Ferguson, Dorothy Follis and Roshanara Assist Tympanon Exponent

The "Concert Intime of Ancient Music" given by Sasha Votichenko, exponent of the tympanon, with the assistance of Lydia Ferguson and Dorothy Follis, sopranos, and Roshanara in quaint costume dances, at the Hôtel des Artistes, New York, on the evening of May 18, proved a most unique affair. Artistic floral decorations, with royal purple as the predominating color, and special lighting effects, gave an atmosphere of royal splendor appropriate to the period which the music of the program represented.

The opening group was of French peasant songs, sung by Miss Ferguson, in costume. She revealed a voice of much color and sweetness.

Mr. Votichenko repeated former successes through his masterful handling of the tympanon, an instrument of the seventeenth century. The full meaning of ancient compositions was set forth in his artistic delivery of "Melodies Françaises, XVII Siècle," "Arabian Night," a composition based on an old song of Bagdad and other Oriental themes, and "Easter Chimes in Russia," both by himself; a Rameau Gavotte, as played for the first time at Versailles in 1725, and a Minuet by Lulli.

Miss Follis, in costume, scored with Weckerlin's "Menuet de Martini," "La Petite Anne," arranged by Kurt Schindler, and "A Mon Berger" and "Paris Est au Roi," songs of the Seventeenth and Eighteenth Centuries. Roshanara delighted with her graceful dance-interpretations of a "Suite Trianon," with harp accompaniment by Lucille Johnson of the Salzedo Ensemble.

The audience was large and applauding. Many extras were demanded and given.

M. B. S.

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DETROIT, May 15.—The one event lacking in an impressive musical calendar was supplied on Thursday evening, May 8, when Ossip Gabrilowitsch and Harold Bauer gave a two-piano recital at the Temple Beth-El. Before an audience which occupied every seat in the auditorium the recital opened with the Schumann "Variations" and proceeded thence to a Reinecke "Impromptu." The outstanding feature of the evening was a Mozart Sonata in D Major. The Saint-Saëns Variations on a Theme by Beethoven proved a close competitor to the Mozart number for first honors, and was followed by two Arensky compositions, a Romance and a Valse. The "España" of Chabrier closed the program, with a spirit and gusto which set the entire audience clamoring for encores. The artists repeated the Arensky Valse.

The Duncans' Visit

The Isadora Duncan Dancers and George Copeland, pianist, gave one of the most delightful concerts of the season at the Arts and Crafts Playhouse on Friday evening, May 9. Mr. Copeland opened the program with an authoritative presentation of the first movement of MacDowell's "Sonata Tragica." Considerable interest was roused by a group of Debussy compositions, "Voiles," "Poissons d'Or" and a Prelude, the last meeting with the largest measure of applause. A number of Spanish dances, of which a Danse Espagnole by Granados, a "Malagueña" by Albeniz and Chabrier's "España" were interesting features, lent a vivid touch to the program, and were liberally applauded. The dancing of the six "Isadorables" was one of the high lights of the present season. They appeared in ensemble, in dances from "Iphigenia in Aulis," and then singly in an all too brief series of Chopin Waltzes, Etudes and Mazurkas. A suite of Schubert Waltzes, the Amazon Dances from "Iphigenia in Tauris" and Schubert's "Marche Militaire" closed an excellent and most unusual program. Similar programs were presented at the Playhouse on Saturday afternoon and evening.

Through the generosity of William H. Murphy, Detroit music-lovers were afforded another opportunity of hearing Joseph Bonnet at the First Congregational Church on Monday evening, May 12. This concert, like one which he gave

here earlier, was free to the public, and long before it began standing-room was at a premium. Mr. Bonnet presented a program which ranged from Bach and Frescobaldi to his own compositions. His interpretations of two Bach numbers, "In Dulci Jubilo" and a Fantasia and Fugue in G Minor, might well be taken as models by our organists. A César Franck "Pastorale" was followed by a Schumann sketch in F Minor. Four Bonnet numbers, together with a Fugue by Buxtehude, a "Toccata per l'elezione" by Frescobaldi and several encores completed a genuine musical feast.

Auction of Boxes for Symphony

At the Hotel Statler, on Wednesday

Mr. and Mrs. Morris End Their Series of Musicales

The last in the series of recitals by Harold and Cosby Dansby Morris, pianists, was given in their New York studio on the evening of May 11. They were ably assisted by Ernest La Prade, violinist, and Alma Beck, contralto. Owing to press of teaching work, Mrs. Morris was heard for the first time in New York. She revealed musicianship and a good technique in the Schumann A Minor and Franck A Major Sonatas with Mr. La Prade, a former member of the Ysaye Quartet in Brussels. He likewise disclosed admirable artistry and ensemble. Miss Beck sang charmingly a group of American songs by La Prade. Morris and Bauer, accompanying herself in her own compositions. Mr. Morris was heard in works by Debussy, Glinka-Balakireff and Liszt, which were so cordially received that several extras were demanded and given.

The National Society of Musical Therapeutics was reorganized recently. Louise Vescelius Sheldon presided as chairman. Anna Elise Ogden and Josephine Van Cleft were elected secretary and treasurer. The late Eva Augusta Vescelius founded the society in 1903 and was its first and only president.

The Symphony Club, under the direction of A. W. Binder, of the Young Men's Hebrew Association, 92nd Street, Lexington Avenue, gave a concert of orchestral music April 24, at the Columbia Base Hospital No. 1.

afternoon, May 14, the twenty-six boxes in Orchestra Hall were auctioned off by the Detroit Symphony Society for the series of fourteen Thursday evening concerts to be given next season by the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor. The maximum price was paid by William H. Murphy, who purchased a box for \$1,500. Horace Dodge was a close second, paying \$1,200. The prices paid for the remaining boxes ranged from \$500 to \$800, bringing the total to about \$18,000. The boxes for the Saturday afternoon concerts will probably be sold in the same way.

A chorus of mixed voices is now being organized by the Detroit Symphony Society, Jennie M. Stoddard, Ossip Gabrilowitsch and Charles Frederic Morse comprising the committee which determines the eligibility of the applicants. The chorus will begin rehearsals in the Fall, and Mr. Gabrilowitsch will thus be enabled to present, next season, some of the greatest compositions which require both chorus and orchestra.

Herbert Waterous, bass, of New York, is filling a highly successful engagement at the Madison Theater. Mr. Waterous sang at the funeral of the esteemed journalist, George Pomeroy Goodale, whose death occurred on Wednesday, May 7. Mrs. Harriet Story MacFarlane, Detroit contralto, sang at the services held at the Goodale home and Mr. Waterous at those held in St. Paul's Church.

M. McD.

KLIBANSKY TO HOLD SPECIAL CLASSES DURING SUMMER



Sergei Klibansky, New York Vocal Teacher

Sergei Klibansky, New York vocal instructor, will hold a special summer course after June 15 at his New York studio, for which there is already a large enrollment. Mr. Klibansky's summer courses are largely attended by students and teachers of towns and colleges from all parts of the Union, many of them returning every summer for a session of study. Following is a list of new engagements and recent appearances of Klibansky pupils:

Lotta Madden is meeting with success on a concert tour of the Pacific Coast. She, as well as Ruth Percy, another Klibansky pupil, are engaged for the next Maine Festival. Miss Percy sang with much success on May 7 at a concert of the Rainy Day Club and is engaged for a recital at the Century Club. Suzanne Zimmerman will give concerts at the Tremont Baptist Church on May 29 and at the Masonic Temple on May 17. Celia Rine appeared at the May Festival at the Trinity Reformed Church in Newark, N. J.

Two Klibansky pupils were engaged for new church positions: Walter Copeland for the First Reformed Church in Passaic, N. J., and Edith Duffield for the

Episcopal Church in Elizabeth, N. J. Sudworth Frasier substituted for P. Althouse at the Westend College Church and Ambrose Cherichetti at the Central Christian Church.

Betsy Lane Shepherd sings at the following towns in May: Newark, N. J.; Paterson, N. J.; Poughkeepsie, N. Y.; Waterbury, Conn.; New Haven, Conn.; Hartford, Conn.; Lowell, Mass.; Lawrence, Mass.; Haverhill, Mass.; Taunton, Mass.; Albany, N. Y., and Troy, N. Y. Klibansky pupils gave a benefit concert at the Central Christian Church on May 12, when Elsa Diemer, Cora Cook, Virginia Rea, Ruth Percy and Ambrose Cherichetti appeared with success. The last studio musicale Helen Sinn, Gladys Pearson and Frances Gill sang.

WERREN RATH'S SEASON

Baritone Has Made More Than Hundred Appearances

Reinald Werrenrath's engagements this season have reached the hundred mark, with appearances in opera, concert, oratorio and festival, exclusive of the regular Camden attendances, where his Victor records are made, and church and private recitals.

Eighteen of these appearances have been made in Greater New York—recitals at Aeolian Hall, one at New York University, two recitals at the Academy of Music in Brooklyn, three appearances at Carnegie Hall. One of the Carnegie Hall appearances was Mr. Werrenrath's third consecutive year in part of *Jesus* in the Bach "Passion" according to St. Matthew, and as *David* in the "Vita Nuova," with the New York Oratorio Society.

He appeared twice with the Chicago Symphony in November, twice with the Detroit Symphony in March and four times with the Boston Symphony; once in Philadelphia, March 17; once in Baltimore, March 19; once in Washington, D. C., March 18, and twice in Boston, May 1 and 3. His festival bookings far have included Fitchburg, Mass., May 9; Macon, Ga., May 12; Newark, N. J., May 16. He will also sing at the Eastern North Shore Festival, due June 1. Five new May dates have just been booked, to take the baritone from Ohio and New Jersey through Maine, New Hampshire and Vermont. June and summer engagements will take him as far into the Northwest as Lincoln, Neb., and as far Southwest as St. Louis, Mo.

Mr. Werrenrath appeared at the Metropolitan Opera House this year for his first season. He was heard in the roles of *Valentine* and *Silvio* as well as at the Sunday night concerts, and shared in the Caruso twenty-fifth anniversary by singing with the great tenor in the first act of "Pagliacci." Mr. Werrenrath has just been re-engaged for the 1920 season.

Cecil Arden Sings for Memorial to American Soldiers

Something of a record sale of Victory Liberty Loan bonds was made by Cecil Arden on May 8, when the young Metropolitan contralto appeared at a meeting in New Rochelle, N. Y. Mr. Arden sang the "Brindisi" from "Cavalia Borgia," Homer's "Auld Darkie" and "Dixie," and was received with great enthusiasm. A quarter of a million dollars was raised for the Liberty Loan at this meeting. On May 6 Miss Arden sang in Belmar, N. J. at a concert given to raise funds to erect a memorial to a soldier dead. At this concert she was heard to advantage in Storace's "Pavane," the aria "Ah, mon fils" from Meyerbeer's "Prophète," the "Brindisi" from "Lucrezia" and songs by Behr and Cox.

BARRE, VT.—The Superintendent of Schools, Carroll H. White, has signed a contract with Marion Garward of Andover, Mass., to become supervisor of music in the public schools of this town next year. She will succeed Mary Wallace. Miss Garward at present is supervisor of music in the schools at Rutland and Fair Haven, Vt.



KEMP STILLINGS

"The Individuality of the violinist is vital, positive, compelling."

—Boston Globe

"Her tone has beauty, warmth and virility. She has a sound and well-developed technique, artistically used for purposes of interpretation. She has individuality and style, breadth and delicacy. She thinks for herself and plays with authority."

—Boston Herald

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GABRIELLA BESANZONI

MEZZO-SOPRANO—CONTRALTO

will be available for concerts after February 10th, 1920, and has given written authority to R. E. JOHNSTON to arrange bookings for ten concerts for her, following her Metropolitan appearances, and has also given him an option on all additional concert appearances during the balance of the season of 1919-1920.

HEAR MME. NOVELLO-DAVIES

Sybil Vane and Lieut. Novello Assist Vocal Teacher in Lecture

A large audience listened on Friday afternoon of last week to a lecture on voice by Clara Novello-Davies, the well-known vocal instructor, at the Ritz-Carlton Hotel. Breathing was the subject of Mme. Novello-Davies's discourse, and in the course of her comments she emphasized the fact that singing ability was general and that everyone can sing if properly guided in certain fundamental principles. The lecturer's various points were demonstrated by her pupil, Sybil Vane, the Welsh soprano. Lieut. Ivor Novello, son of Mme. Novello-Davies and composer of "Keep the Home Fires Burning," was heard in a number of his unpublished compositions.

Dubinsky Appears on Memorial Program with Cantor Rosenblatt

At the services in memory of the Rev. Edward Kartschmaroff held by the congregation B'Nai Jeshurun and the Jewish Ministers' Cantors' Association America, at the Temple B'Nai Jeshurun on Sunday evening, May 11, a musical program was given. Among those who appeared was Cantor Rosenblatt, and the only instrumental solos were furnished by Vladimir Dubinsky, 'cellist. Dubinsky's numbers included an "Elegie" by Popper.

TACOMA, WASH.—Margaret Hodges presented in an artistic piano recital at the Sherman-Clay building recently by her teacher, Katherine Robin-

ROBERT QUAIT

Appreciations:

Apr. 28, 1919.

Mr. Quait came through with flying colors and by his rendition of the trying aria from "Arminius" proved conclusively that he is capable of doing any of the standard works for lyric or robust tenor.

A. D. WOODRUFF.

Mus. Dir.
N. Y. Univ. Glee Club
Phila. Orpheus Club
Newark Lyric Club, Etc.

May 4, 1919.

Robert Quait made good in two performances of "Messiah" and again on practically a moment's notice in the Verdi "Requiem" convincing by so doing of fine voice and admirable dependability.

HARRISON M. WILD.

Mus. Dir.
Chicago Apollo Club
Mendelssohn Club, Etc.

May 1, 1919.

Mr. Quait has an excellent voice which he uses well. He is already a very valuable addition to the oratorio tenors and will undoubtedly make his mark.

F. J. WESSELS,
Mngr. Chicago Sym. Orch.

May 8, 1919.

I have heard many expressions from those who are qualified to judge, commenting upon the wonderful voice of Mr. Quait. He showed splendid style and created a most favorable impression by his art and charming personality.

WALTER R. STONE,
Mayor of Syracuse.

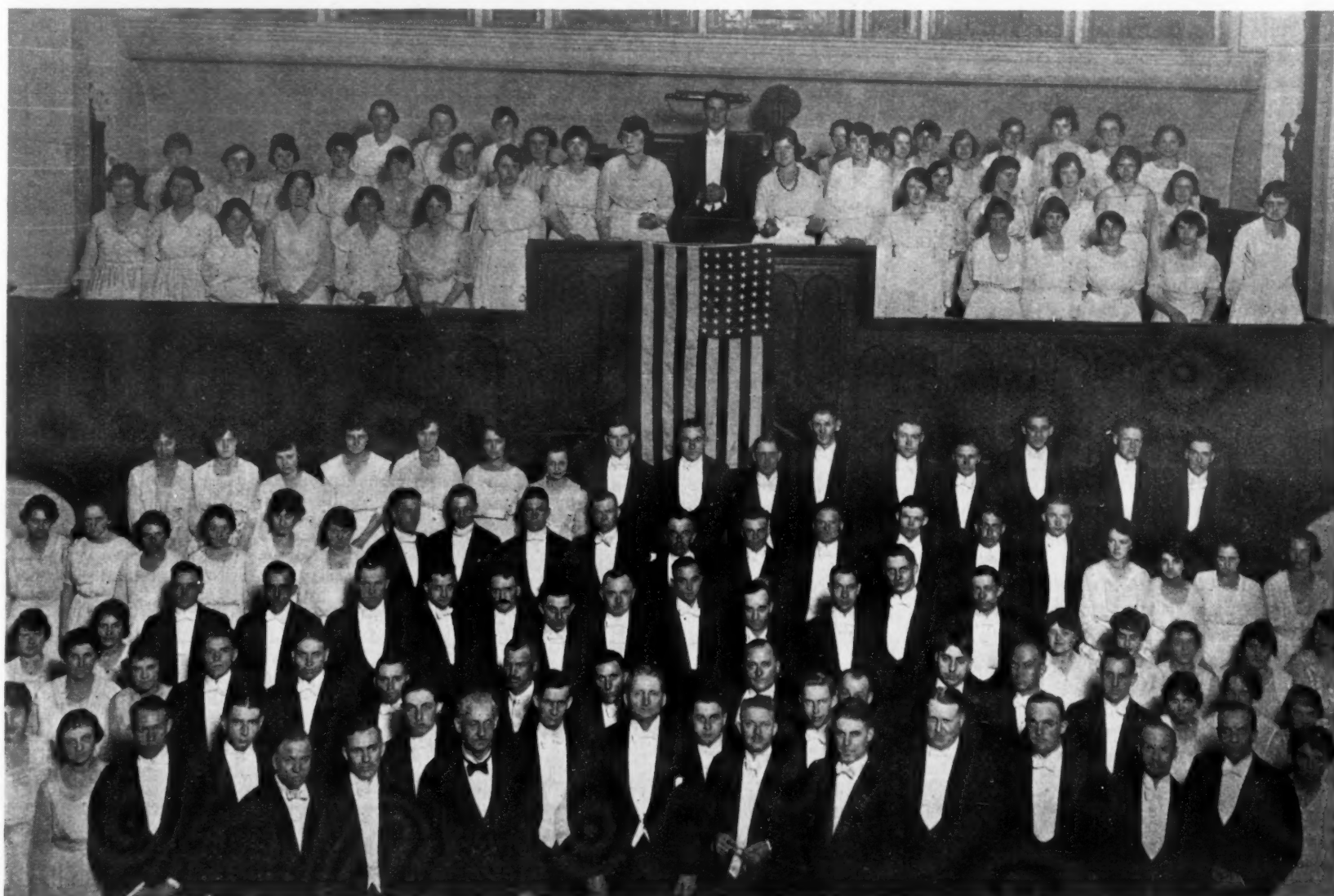
Exclusive direction

Walter Anderson

62 W. 45
New York City

Syracuse University Chorus Wins Distinction in Concert under Howard Lyman's Leadership

Clarence Whitehill as the Soloist Earns Warm Applause—Present Three New Works by Dr. William Berwald, Member of University Faculty—Barbara Maurel Charms in Appearance at the Salon Musicale



The Syracuse University Chorus, Howard Lyman, Conductor, with Clarence Whitehill, as Soloist, in Concert at the Mizpah Auditorium, in the Recital Commission's Concert Series. Front Row: Center, Mr. Whitehill, with Conductor Lyman at His Left; at His Right, His Accompanist, Charles Albert Baker; George E. MacNabb, Chorus Accompanist, and Dr. William Berwald, Composer. Charles M. Courboin is Seen at the Organ Console Above. The Other Members of the Group Are Local Singers Who Participated

SYRACUSE, N. Y., May 10.—One of the finest choral concerts ever given in Syracuse was presented on May 8 by the Syracuse University Chorus, Prof. Howard Lyman, conductor, with Clarence Whitehill, the baritone, as soloist. Mr. Whitehill was in superb voice and won a genuine ovation. He was heard in a Wagner program at a former Syracuse music festival, but this opportunity for the display of his art in a varied concert program was a distinct treat. He was accompanied by Charles Albert Baker, pianist, and in Sullivan's "Lost Chord" and the "Elijah" aria, "It Is Enough," by Charles M. Courboin, the noted organist. The University Chorus, comprising 150 mixed voices, was heard in Burleigh's "Deep River" and "Dig My Grave" and Dett's "Listen to the Lambs," à capella; in Bartlett's "Sweet Little Woman o' Mine" (mixed voices), Cook's "Swing Along" (women's voices) and Demarest's "America Triumphant" (male voices). Fay Foster's "The Americans Come," for full chorus with organ accompaniment, was given with stirring effect, followed by the "Star-Spangled Banner," in which the audience joined.

Local soloists heard in incidental parts with the chorus were Gladys Weller and Gertrude A. Sheldon, sopranos; Robert S. Sargent, tenor, and C. Harry Sandford and John G. Ray, baritones. George E. MacNabb, in his second season as accompanist, with the chorus, provided finished and artistic support.

A feature of the evening was the first performance of three beautiful new choral compositions for mixed voices, written by Dr. William Berwald, a member of the music faculty of Syracuse University. These works, dedicated to the Syracuse University Chorus, are "To the Evening Star" and a setting of Tennyson's "Break, Break, Break," à capella, and "Spring," with piano accompaniment. The composer was most warmly applauded.

The University Chorus is in its seventh year of training under Howard Lyman, professor of choral music in Syracuse University and musical director of the Syracuse festival. This concert was the eleventh public appearance of the

chorus in Syracuse, with a record of many of the larger oratorios produced with eminent soloists assisting.

This was the first appearance of the chorus in the splendid new Mizpah Auditorium, in which an enlarged stage was erected, combining the lower platform with the choir gallery above, the whole accommodating nearly 200. The great organ is the finest in the State outside of New York City. Charles M. Courboin presides at it.

Syracuse is indebted to the Recital Commission of the First Baptist Church for the privilege of hearing annually many of the renowned artists of the world.

Another Chorus Heard

The Haydn Male Chorus of Utica, N. Y., which has received several prizes on occasions when it has sung in competitions, was presented at the Mizpah Auditorium by the Recital Commission recently. The chorus' singing equaled any ever heard in Syracuse, and the Recital Commission considered this one of their finest concerts. Prof. John G. Thomas, conductor, had the sixty-four voices under perfect control. Prof. Thomas E. Ryan was at the piano and added greatly to the effectiveness of the concert.

Edward Floyd and Herbert C. Jones, both possessed of excellent voices delighted the audience with their solo work, the "Halleluia" chorus.

Applaud Barbara Maurel

Barbara Maurel, mezzo-soprano, was

heard here for the first time when she was presented on Friday evening by the Salon Musicale at the last recital of the season. Her beautiful voice, her interpretations charged with atmosphere, and her magnetic personality won instant favor. The program included "La Chevelure," by Debussy, the "Habañera" from "Carmen" and "By the Waters of Minnetonka," Lieurance. Mrs. J. Leslie Kincaid furnished excellent accompaniments. Louis Baker Phillips of Scranton, formerly a member of the faculty of Syracuse University, played a group of piano solos. The musicale was held at the home of Mr. and Mrs. D. M. Edwards. Mrs. Charles E. Crouse, president of the musicales, was the assisting hostess. Mrs. Mary Moore Jones, Mrs. Clara Babcock Wadsworth and Laura Van Kuran were also in the receiving line.

L. V. K.

South Florida Choruses Will Unite for Winter Festival

MIAMI, FLA., May 12.—During the past two months J. A. C. Riach of the Y. M. C. A. has organized community sings in Homestead, Lemon City, Coconut Grove, Hallendale and Dania. The Dania Chorus was formed last week, with Mrs. Mercer as president and the Rev. R. B. Tracey, pianist. Fort Lauderdale sent a delegation to arrange for Mr. Riach to visit that town. All the choruses will study the same numbers, with a view of giving a festival during the tourist season next winter, in conjunction with the Miami Symphony Orchestra. A. M. F.

JOHN WARREN ERB

Will remain in New York City during June and July to coach Song repertoire and will be available for Program building.

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Engaged for the National American Festival, Lockport, New York, September, 1919

McCormack and Local Artists Claim San Francisco's Interest for Week

Tenor Attracts Great Crowds from Entire State for His Recital—
Loring Club in Works by Native Composers—Pacific Music
Society and Nash Artists Also Present Attractive Programs

SAN FRANCISCO, CAL., May 12.—Sunday afternoon found every seat in the Civic Auditorium occupied and many standing when John McCormack advanced to the platform and was greeted by a veritable ovation. Few other singers hold so warm a place in the hearts of San Franciscans or claim more personal friends. Among the audience were hundreds from distant California cities, Reno, Nev., and Medford, Ore., also being represented. He broke all concert records here at regular prices. The receipts were more than \$21,000.

The program included thirteen solos by Mr. McCormack, in this case proving to be a lucky number, for each song was received with renewed enthusiasm which reached the climax in the group of Irish folk-songs. Of the many encores, "Mother Machree," "I Hear You Calling Me," "Mollie Brannigan," "Dear Old Pal" and "Mother o' Mine" were, as always, the favorites, these being associated with Mr. McCormack. After the group of Irish folk-songs an immense floral piece was carried to the stage by two ushers, as the gift of the San Francisco Council of K. of C.

Donald McBeath played two groups of violin solos, each demanding an encore. Edwin Schneider at the piano proved a valuable acquisition.

On Saturday Mr. McCormack raised \$250,000 for the Victory Liberty Loan drive. On Saturday evening he spoke at the annual banquet of the Alumni Association of the University of St. Ignatius at the St. Francis Hotel. A second and last concert will be given next Sunday.

The second concert of the season was given by the Loring Club on Tuesday evening at the Scottish Rite Auditorium, when Wallace Sabin's setting of John Masefield's poem "Sea Fever" was the leading feature. The music was splendidly adapted and excellently sung, the solos being given by O. Roehling. Jeanne Jomelli was the other soloist and appeared in a group of songs by Frederick Maurer, another local composer whose songs are given wide recognition. The choruses under Mr. Sabin's direction sang with their usual excellence and a large audience voiced its appreciation.

The Colonial ballroom of the St. Francis was filled to overflowing at the concert of the Pacific Musical Society on Thursday evening. The program announced "An Oriental Evening." Liza Lehmann's "In a Persian Garden" was beautifully sung by Mrs. Benjamin Stitch, Eva Gruninger Atkinson, Easton Kent and Thomas Pearson, with Benjamin S. Moore at the piano. Abbie Gerish Jones, a local composer, was represented by four songs, "In Egypt," "The Nile Song," "The Hidden Thought" and "Sleep, My Jewel." These were splendidly interpreted by Emelie Lancel. Helen Andros Hengstler gave an Egyptian dance. Ernest Carl Morck gave a fine rendition of "The Divan of Hafiz" by Frank Harling, and the program closed with Browning's "Saul" in costume by George Churchill Paterson, with incidental music by Mary Carr Moore, the composer, at the piano; Edna Horan, violinist, and Gerald Drew, cellist.

Talented pupils from Mills College gave a concert at the St. Francis Colonial ballroom on Saturday evening, presenting a program which has never been excelled in this institution. Solos for voice and instruments were interspersed with string quartet and chorus, the same high standard being preserved throughout. Those appearing in solos were Lois Rennie, Willie May Spaulding, Helen Rich, Helen Boyle, and Lotta Haines, sopranos; Bernice Tull, contralto; Faith Van Horn, violinist; Leah Stadler, Isabel Becker, Ruth Carr and Elinor Klink,

pianists. Three compositions by Dean Edward Faber Schneider were on the program, "The Eagle," "Valse Miniature" and duet from "Apollo."

A reception was given at the Community Music School of the Girls' Club on Wednesday evening, when a delightful program was heard. The school orchestra under the direction of Louis Persinger was a real surprise and the progress since its reorganization noteworthy.

Mme. M. E. Vincent entertained many friends with a musicale and reception on Friday evening in honor of the homecoming of her son Frederick Vincent, who has been with the American Army in France for the past year and a half. An informal program was given by Alexander Saslavsky, Mrs. Zed Kendal, Mrs. Hazel Hunter and Mr. Zeigler.

The Nash ensemble concerts in the St. Francis ballroom have been greatly enjoyed, the last one, given on Friday afternoon, being especially delightful and the large audience demonstrating the fact that chamber music is appreciated in San Francisco. Carolyn Augusta Nash, pianist; Nicolo Zanini, clarinet, and Arthur Shipman, viola, gave a fine reading of Schumann's "Märchenzählungen." Miss Nash played the Liszt E Minor "Fantasie on Hungarian Airs" with Sigismundo Martinez at the second piano. Beethoven's B Flat Trio and Dussek's F Minor Quartet introduced E. B. La Haye, a capable player of the bassoon. Miss Nash also played a group of violin solos by Vieuxtemps, Drigo, Randegger and Drdla with fine tone and style.

Georgette L. Renault, soprano, made a successful debut at the Scottish Rite Auditorium on Saturday evening, assisted by Kajetan Attl, harpist; William F. Laria, violinist, and Walter Wenzel, accompanist. Among Miss Renault's numbers were "Tacea la Notte Placida," from "Il Trovatore," "Il Bacio," "Si le Bonheur," from "Faust," and several English songs.

At the Washington Square Theater Italian opera is being presented under the direction of Augusto Serantoni. "Barbiere di Siviglia" and "Rigoletto" were given last week. Among the singers are Galazzi, Bernini, Magagna, Neri and Albertini, who were with last season's company. Chorus and orchestra are admirable.

Andre Ferrier, tenor, recently returned from the front, was the assisting artist at the Lemare recital on Sunday evening, with Mrs. R. M. Conniston at the piano. An exceptional program was presented and enjoyed by a large audience.

Pupils of Donald Maclean were heard in an excellent studio recital on Tuesday evening. E. M. B.

Reuter-Becker-Brueckner Chamber Music Ensemble Charms Iowans

DAVENPORT, IOWA, May 7.—Great enthusiasm marked the last of the series of five chamber-music concerts given in the ball-room of the Blackhawk Hotel by that sterling combination of Chicagoans, Rudolph Reuter, pianist; Ludwig Becker, violinist, and Carl Brueckner, cellist. The high standard of musicianship preserved throughout, the growing interest and size of the audiences, the excellent management, despite several handicaps, i.e., postponement of concerts on account of the influenza epidemic, etc., have been a source of greatest satisfaction to all musical people of the tri-cities, for many in the audiences came from Moline and Rock Island. Originally planned to take the place of the Tri-City Symphony Orchestra series, it is now certain that they will be resumed next season in addition to the orchestral concerts, the resumption of which latter everyone is looking forward to with eagerness.

There were performed in the series trios by Beethoven, Sinding, Arensky, Mendelssohn, Schubert and Tchaikovsky; the Grieg Violin and Piano Sonata in G, Beethoven's Trio for Flute, Viola and Violin, the Dvorak and Schumann

quintets, and groups of solo numbers. With the assistance of the excellent local artists, Messrs. Paarman and Sonntag, the Schumann quintet concluded the series.

John S. Dow and Julius Schmidt were in the greatest measure responsible for the financial success of the enterprise.

MUSIC EVENTS IN TACOMA

Ladies' Musical Club in Fine Spring Concert—Other Club Programs

TACOMA, WASH., May 7.—Frederick W. Wallis, Tacoma baritone, and Mrs. Gwendolyn Taylor Lewis, Seattle pianist, were the soloists at the spring concert of the Ladies' Musical Club, which was heard by a capacity house on May 6 at the First Methodist Episcopal Church. Prolonged applause gave evidence of the appreciation of the large assemblage. The chorus singing was of unusual excellence, the work demonstrating the high mark attained under Mr. Wallis's leadership. A notable feature was the presenting of many of the big choral numbers without scores, reflecting credit on the musicians and their director. Assisting in the incidental solos were Mrs. Roy M. Holland and Mrs. Ethel Palmatary, sopranos; obligatos were played by William R. Flasket, flautist, Mrs. Lewis gave three numbers, proving herself a pianist of unusual interpretative powers. Mr. Wallis's groups included Handel's "Care Selve," Beethoven's "Soupir" and Thome's "Sonnet d'Amour." He was accompanied by Mrs. Thomas V. Tyler, and Mrs. Roy D. Pinkerton assisted the chorus.

The Stadium High School music department, by request of the Tacoma Commercial Club's board of directors, repeated its annual opera "Princess Ida," which scored a success recently at the school auditorium, under direction of W. G. Alexander Ball.

At the spring assembly of the Aurora Club held at the home of Mrs. Burton Lemley on May 6 a survey of Polish music included the presentation of works

of Polish composers by Mrs. Erna Ma lenbruch-Doud, pianist; Mrs. Dora Dilts and Erna Mierow, sopranos, Mrs. Paul T. Prentice, violinist.

Mrs. Zoe Pearl Park, a leader and organizer of children's choruses, is directing community singing by Tacoma children assembled weekly at the Liberty Theater. Folk and popular songs for the programs, the words of the choruses being flashed on the screen. Mrs. Park is assisted in the work by Mrs. H. Yost, wife of Captain Yost, of California. A. W. R.

Annie Louise David Plays for Wounded Soldiers and Sailors

Many engagements are recorded for Annie Louise David, the New York pianist. She played for the wounded soldiers and sailors at the community house, New York, on May 4, in St. Peter's Church, Albany, N. Y., May 5; at the Lafayette Presbyterian Church, Brooklyn, May 6; at a reception given to Mrs. Edw. Tally of Terra Haute, Ind., with Margaret Hoberg on May 23. On June 1 and 3 Miss David will appear in concert at Norwalk, Conn., on June 14 at Du Pont's, in Wilmington, Del., and July 1 she is scheduled to leave for California on an extended tour.

Fitzu and Segurola Presented by Beethoven Club of Memphis

MEMPHIS, TENN., May 17.—The first artist concert under the auspices of the Beethoven Club was given May 12 by Anna Fitzu and Andrés de Segurola, basso, were presented in joint recital. Two groups of songs each were given by the artists and the program closed with Dalcroze and Offenbach duets.

A musical sketch, "Grand mère A. Raison" ("Grandma Was Right"), dedicated to Miss Fitzu and Mr. Segurola was also given. Their attractive sketch was admirably adapted to the soprano's voice and ability as an actress and evidently pleased the audience.

Allan B. Blyth, Frederick W. L. Pilkington, Alexander N. Simpson, T. G. Thomas and A. E. Yardley.

Apart from the choir's excellent work the concert will hold a pleasing memory by reason of the artistic treat furnished by Lotta Madden of New York. The natural gift of a beautiful voice, Lotta Madden has added the charm by careful training and sings with beauty and liability of tone, with exquisite clarity, enunciation and excellent control. She aroused an enthusiasm which increased with each of her numbers. Her singing of the aria from Massenet's "Hérodiade" at once revealed the finished artist, and was marked by emotional and dramatic fervor combined with well-sustained, quid tones. Her second group of songs opened with Burleigh's "In the Woods of Finvara," followed by Reddick's quaint Negro melody, "Wait 'Til Ah! on Ma Crown," "The Bitterness of Love (Dunn)" and "Christ in Flanders." The artist graciously responded again and again to the repeated recalls. Lotta Madden by her singing here won for herself a warm place in the hearts of Tacoma music-lovers. Much praise is due the club pianist, Mrs. C. C. M. Warner.

Edwin Swain, baritone; Signor Ph. Sevesta, harpist, and Josef Martin, pianist, were cordially received at their appearance here in concert in the Empress Hotel ball-room on May 5. Swain has a baritone voice of excellent quality which he used with unusual distinction, with due regard to the tradition of the Handel aria, "Hear Me, Winds and Waves." His other songs were also well received. A special favorite was his rendering of "My Little Soul's Gwine to Shine." The harpist brilliantly attractive in his two groups displaying a beautiful touch. The pianist, Mr. Martin, is technically well-equipped and in the more massive and dramatic passages he was at his best. Recalls were inevitable so fluently and artistically did he play Chopin's "Prelude in A Flat" and Rubinstein's "Scherzo Etude." Among his other numbers was included one of his own compositions, "Pourquoi," a delightful "Morceau."

The trio appeared under the auspices of the Daughters of the Empire Willamette Camp Chapter (Military). G. J. R.

LOTTA MADDEN TRIUMPHS WITH VICTORIA (B. C.) CHOIR

Arion Club Gives Notable Concert, Aided by New York Soprano—Hear Three Gifted Artists

VICTORIA, B. C., May 9.—The Arion Club gave its second and last concert of the season on May 9 before an audience which completely filled the ball-room of the Empress (C. P. R.) Hotel. This club was organized in 1892 and soon became one of the finest aggregations of male voices on the Pacific Coast. That the passing of time has in no way dislodged it from its proud position—and there is something more than mere loyalty to an old love in the relations existing between the people of Victoria and the Arion Club—was exemplified by the exceptionally enthusiastic reception given the club. Perhaps another feature which made the occasion all the more notable was the anticipated pleasure of hearing Lotta Madden, who is not altogether a stranger to these parts.

With the return of many former members from overseas services the choir seemed to have gone through a process of restoration and strengthening, and the able conductor, Herbert Kent, surely made the most of the excellent material under his baton. The choir throughout the evening sang with clear enunciation, careful shading and delightful expression. The most appreciated numbers were "Brier Rose" (Dubois), "Thuringian Folk-Song," "The Glory of God in Nature" (Beethoven), sung with dignity and majesty; "Hunter's Joy" (Asholtz), and "Farewell to Hiawatha" (Arthur Foote), this number affording opportunity to an Arion Club audience of hearing a new soloist from the choir, Rev. T. S. Baynes, who possesses a baritone voice of good quality. An interesting feature was the gracious thought which inspired the inclusion in part two of Dudley Buck's "In Memoriam," words by D. K. Phelps, as a tribute to the heroes who fell in action the members being inscribed on the program, viz.:



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DOANE ASSUMES POST AT CHURCH OF THE INCARNATION

Chicago Musician Comes to New York as Organist and Choirmaster

"Out of the West," runs the poem, and so does the story this time. For from Chicago, which to Easterners, at any rate, is West, John Doane has come to New York to remain, after putting to his credit a fine career there for an artist who is still young.

Mr. Doane has been in New York since April, and on May 3 assumed his duties as organist and choirmaster of the Church of the Incarnation, the much-coveted post which he secured. There he has as his solo quartet Corinne Rider-Kelsey, soprano; Mary Allen, contralto; James Price, tenor, and Clifford Cairns, bass. In addition to his work at the church, Mr. Doane has already begun coaching a number of artists and acting as accompanist. It was three years ago that he was first heard in this city, on the occasion of his accompanying George Hamlin in his memorable Hugo Wolf program at Aeolian Hall. At the time, *cognoscenti* recognized in the performance of John Doane of Chicago the work of a distinguished player. But much has happened since that recital. In May, 1918, Mr. Doane enlisted in the United States Navy and was at the Great Lakes Naval Training Station, where he was called on by Captain Moffett to organize the Great Lakes Quintet. That organization, a splendid one, was heard in a series of concerts in the Middle West. Then Mr. Doane was called to be one of the lucky musicians who provided the musical fare for the journey of President Wilson to France and back to America aboard the *George Washington*. His rank was that of "first musician." And he was also assistant song leader to Herbert Gould at Great Lakes.

But March, 1919, saw him mustered out of the navy, and it was then that he decided to come East and make a place



John Doane, Organist, Coach and Accompanist, Who Has Come to New York

for himself in the musical maelstrom of New York. Among the artists he has played for are Tilly Koenen, Helen Stanley, Florence Hinkle, Florence Macbeth, Marie Tiffany, Julia Heinrich, George Hamlin, Herbert Witherspoon, Reinald Werrenrath, Lambert Murphy and many others of equal note. He will be at Lake Placid during the entire month of August this season with Mr. Hamlin.

Unlike most accomplished pianists, Mr. Doane has the Saint-Saëns-like gift of being also a concert organist. And his success in that field has been marked. For he is one of the few pupils of Edwin H. Lemare, the great English organist, and was for a number of years head of the organ department of Northwestern University, at Evanston, Ill. He played at the Panama-Pacific Exposition in San Francisco in 1915, and also at the Panama-California Exposition at San Diego, at the request of Dr. H. J. Stewart, the official organist of the exposition.

GIVE CONCERT FOR BLIND

Young Soprano and Pianist Present in Ambitious Program

A joint recital was given on the evening of May 8 at the New York Institute for the Education of the Blind by Leila Holterhoff, soprano, and John Meldrum, pianist. Mary Wells Capewell accompanied Miss Holterhoff, whose singing was marred only by a tremolo which might well have come from nervousness. Her numbers included German's "Who'll Buy My Lavender?" Dagmar Rybner's "Pierrot," a Cyril Scott "Lullaby," Novello's "The Little Damsel," Scott's "Blackbird's Song," Thayer's "My Lullaby," Sinding's "Sylvan" and John Prindle Scott's "The Wind's in the South," all delivered with good style.

Mr. Meldrum bore a major share of the program's burden with his three groups of brilliant numbers, the Rameau-

Godowsky "Elégie," the Kreisler-Godowsky Rondino on a Theme by Beethoven, the Gluck-Saint-Saëns Caprice on the "Alceste" Ballet Music, four Chopin pieces, the Brahms Intermezzo (Op. 76, No. 3), Liszt's "Canzonetta del Salvatore Rosa" and the Schubert-Tausig "Marche Militaire." Mr. Meldrum is possessed of virtuosic technique and a something which is both rarer and better—a certain poetry of conception which is individual and at the same time robust, a combination of qualities which seems uniquely American, even Yankee. He is a young man, and for all his finished artistry of execution the light of his youth shines out from under its bushel at uncalculated moments, but that is after all quite as it should be. His Chopin interpretations (Nocturne, Op. 55, No. 1; Etude, Op. 25, No. 1; Waltz, Op. 64, No. 2, and Fantasia, Op. 49) were perhaps his best offerings. His reading of the Fantasia particularly seemed to

have grown from within outward, as an interpretation should grow; thus the animating spirit was strong enough and rich enough to fill out even the outlines of purely technical embroidery.

Both artists were enthusiastically applauded.

500 SALINA MUSICIANS TAKE PART IN FESTIVAL

Three Days' Programs Bring Sturkow-Ryder and Archibald G. Todd as Chief Soloists

SALINA, KAN., May 12.—Salina has closed a three-day music festival employing 500 Salina musicians. Civic Music Association membership tickets brought every member to the concerts by ticket admission. The children's May fête, the production of "Mignon" by the College of Music, an afternoon popular concert by local bands, the performances of the high school glee club and orchestra, and the Oratorio Society's presentation of "The Crucifixion," with George W. Barnes as director and tenor soloist and Dean E. L. Cox baritone—all this was included on the programs.

Artists' night, on Friday, brought Mme. Sturkow-Ryder, pianist, and Archibald G. Todd of Kansas City, tenor, with Mrs. E. A. Hiller as accompanist. Mme. Ryder played numbers by d'Albert, a MacDowell group and a Russian group. Mr. Todd sang two Handel arias, "Celeste Aida" and an English group, including "When Pershing's Men Go Marching Into Picardy" and "Tommy Lad." "Roses in Picardy" was his best number.

Mme. Sturkow-Ryder gave two solos at the Methodist Church on Sunday evening.

The High School Girls' Glee Club, which won a hundred-dollar prize at Bethany College, Lindsborg, is to compete at the state contest at Emporia.

Dean E. L. Cox of the College of Music sang in Miltonvale, May 12, and Wichita, May 13, in the Shipman series, when he appeared in joint recital with Mme. Sturkow-Ryder.

V. B. S.

CHOIR IN SACRED CONCERT

Singer of Church of St. Ignatius Loyola in Program

An interesting though lengthy program was presented Thursday evening by the Chancel Choir of the Church of St. Ignatius Loyola, under the leadership of Rev. Francis O. Powers. Towering far above the other numbers was Cesar Franck's beautiful "Panis Angelicus," which had to be repeated. Another number calling for repetition was "Christus Resurrexit" by M. Mauro-Cottone, the organist, whose "Ave Maria" also received much applause. Mr. Mauro-Cottone was heard in several organ numbers, including Bach's Prelude and Fugue on the name, Bach; Bossi's "Chant du Soir" and Widor's Toccata from the Fifth Organ Symphony. Other choral numbers were Hauptmann's "Salve Regina," Rheinberger's "Kyrie" from Mass, Op. 172; Hassler's "Sanctus," "Benedictus" and "Agnus Dei." Bruno Klein's "Adoro Te" and "Pie Jesu," Dethier's "Ave Maria," Elsenheimer's "Adoro Te" and Gounod's "Jerusalem" from "Gallia" were the other numbers. A group of Christmas carols were also included. Two boy sopranos did admirable work in the solos.

Hemstreet Pupil Sings in Poughkeepsie

Clara Hey, contralto, a pupil of Mr. and Mrs. Frank Hemstreet, sang Chadwick's "Ballad of Trees and the Master," and Harriet Ware's "The Cross," in the First Presbyterian Church, Poughkeepsie, assisting Charles Gilbert Spross at his recent organ recital.

Ermina L. Perry was last week elected president of the Albany, N. Y., Music Teachers' Association. Other officers elected were: Vice-president, Frederick Bowen Hailes; treasurer and recording secretary, Florence Page; corresponding secretary, Elizabeth Kleist.

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STADIUM CONCERTS MADE YEARLY EVENT

Volpe Will Conduct Two-Month Series This Summer — Make Plans for Several Years

Definite plans for a season of eight weeks of music at the Lewisohn Stadium, College of the City of New York, 137th Street and Amsterdam Avenue, were laid out this Monday at a final conference between Alfred F. Seligsberg, counsel for the Metropolitan Opera Company; Ernest Henkel, general manager of the Stadium, and Arnold Volpe, conductor of the series.

The entire scheme was committed to paper, including the specimen program, the improved seating accommodation at the Stadium, a sounding board pronounced to be perfect, provision for the Metropolitan chorus when necessary, and 150 extra lawn tables.

The plans provide, in addition to this season's music, for a continued campaign for five or ten years of summer concerts. Such names as Albert F. Seligsberg, Mrs. Arthur M. Reis, Henry de Forest Baldwin and Edward F. Sanderson figure on the executive committee, while General and Mrs. Coleman du Pont, Dorothea Baldwin, Mrs. Arnold Volpe, and Mrs. Louise de Craviotto sit on other committees.

The entire series is under the auspices of the People's Institute Music League, to which foundation the entire profits will be diverted. Arnold Volpe, the Russian conductor, it is stated in the special announcement, will direct the works of such composers as Brahms, Franck, Dvorak, Tchaikovsky, Goldman, Rachmaninoff, MacDowell, Rimsky-Korsakoff, Beethoven and Mendelssohn in the symphonic form, while the symphonic poems and suites of Liszt, Saint-Saëns, Tchaikovsky, Glazounoff, Moussorgsky, Sibelius, Debussy, Bizet, Svendsen and Dukas will also form a part of the program. Mr. Volpe conducted the concerts last summer. The whole idea of these concerts, it is stated, "is to make them independent and honorably self-supporting, rather than to impose them upon the city in the form of a charity."

Prior to the parade of the Sixty-ninth Regiment in New York recently Yvonne de Tréville sang the "Salute to the Flags," arranged by her from the "Daughter of the Regiment," in the costume of a French vivandiere, at the Liberty Altar. Mme. de Tréville's listeners bought many Victory Liberty bonds before viewing the parade.

Mme. Galli-Curci has filed an amended complaint against her suit for divorce against her husband, Luigi Curci, making new charges. The case is to be tried in Chicago in June.

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AT A CAMP HOSPITAL

What Happened When Maud Powell Fiddled Her Way Through the Wards of the Sick and Wounded Heroes

[By Eleanor Fishel in the Denver Express]

ON Thursday the news spread like a match flame in tinder. For the first time since the hospital received its initial batch of patients in October, a "real show" was coming to the camp. A great violinist, Maud Powell, had offered to play there as she has played in so many the country over, and the hitherto obdurate authorities had accepted her offer. Influenza and other epidemics had almost isolated the camp from Denver.

Early Friday morning a bewildered little reconstruction aide, her trim blue uniform as fluttered looking as her expression, knocked at a doctor's door.

"I can't do a thing with the boys, doctor. They insist they must see you."

"What for?" The doctor used his busiest busy-day tone.

"They want new bathrobes—all of them."

"New bathrobes? Now what in the name of all the allies put that in their heads? New bathrobes"—and the doctor sputtered over the words.

"Well, they want to get dressed for the lady, sir—Madam Powell, you know, who's coming here to play. Say they must look their best."

The doctor's sputter ended in a roar of laughter.

New bathrobes were not forthcoming, but the excitement still prevailed. Even men so sick they are assigned to private rooms were to sit up for the concert. Lunch was hastily eaten. "When's she coming?"

A little before three, herself all excitement, the "show lady" arrived.

Two Colored Boys

Then for an hour and a half the great infirmary, whose wards open out of one another like the joints of a telescope, was filled with the sweetest, simplest, most cheering and yet most heart-reaching strains that perhaps will ever fill it.

At each ward door the musician stops. Lifting her violin, she plays—and as she plays each face before her becomes rigid with the intensity of listening. Boys in every attitude fill the ward. Attendants roll forward men in wheel chairs. On the window sills are crowded others. Many sit on the edges of their cots. Some stand about, heelless slippers flapping as they move, bathrobes wrapped about them like

classic togas. In the beds men lie flat or propped on elbow.

Nearly every nation in the world has some representative there. Many of these men have seen battle, know its horrors and how little it holds of glory. Others never saw France, willing as they were to risk their lives; disease met them on the way.

Every type of mental and emotional development is behind those still faces. Only the eyes reflect the player's message: "Your country loves you and needs you. Have courage. Get well," sings the violin. One boy, his face white with weakness, drops to sleep in the midst of it all—just one more tribute to the soothing touch of the violin woman's hands.

Over in another corner, out of sight, two colored boys, wrapped in blankets, rock back and forth as "My Old Kentucky Home" pours forth. In an adjoining room a little group, well on the road to health, shake their shoulders in the familiar "rag" manner when it is "Smiles." Waltz tunes, simple songs of cheer, popular classics are the pieces that fill the wards.

Those Doctors—However!

From ward to ward the player moves on. The faces tell her they are not weary, and she would go on longer, but the watchful doctors say "no." For her own sake and for the patients, they must not have too much.

Thursday will long be remembered at General Hospital No. 21. To the world Maud Powell is known as the great mistress of the violin art, the woman of steel wrist and marvelous technique, whose talents and perseverance have brought her to the top of the ladder. To the boys in the service of Uncle Sam she will be remembered for her gift of sympathy and courage more than for her art. And Maud Powell herself cherishes the second tribute more than the first.

sweet as it is, is as yet imperfectly placed; that her handling of it is reckless to the danger line, any student could no doubt point out in five minutes after her first note. But no student and no teacher could give this young artist her inborn sympathy with mood, her keen intellectual appreciation of atmosphere, or least of all that "divine fire" of drama that leaps from her to her audience and burns away indifference or criticism with her first note. Miss Tarasova has been likened to Guilbert; she is even more like Mary Garden or even like Bernhardt. She has the disdain of a Garden for all but the minute's inspiration, which inspiration, like Garden's, yet springs instantly, a fairy edifice on the solid foundation of a complete intellectual appreciation. Dramatically speaking, hers is a superpersonality, and she caps it all with the demure impishness of a Yvette Guilbert. Hers are most extraordinary gifts; rightly handled, they should carry their owner to a unique not to say an unsailable position.

Vladimir Dubinsky's groups of 'cello soli were restful and interpolations of a musicianly and clear-cut type. He draws a sweet, full tone, which is yet not over-sentimentalized. His playing of the Cui "Orientale" was especially winning; and the "Vito" of Popper, which calls for much technical efficiency, well deserved the encore it obtained. Walter Golde afforded Miss Tarasova excellent accompaniment at the piano.

Daniel Mayer Artists Will Be Part of General European Exodus

Now that the restrictions on ocean travel are somewhat relaxed, there will be more of an exodus of musicians to the other side this summer than there has been since the war began. Several of the Daniel Mayer list of artists are planning to sail. Some are of British birth who associated themselves with Mr. Mayer because of his reputation during the many years he was engaged in the managerial business in London. Among these are Dora Gibson, the English soprano, who sailed in March, and Lenora Sparkes of the Metropolitan, who left on the Olympic on May 10. Louis Wins and Edouard Gendron, whose violin and piano sonata recitals made them many friends in New

York and the East, are now on the ocean, bound for France. Yvette Guilbert, after a long stay in California and the West, is booked to sail early in June. It will be her first return to France since she came out the year after the beginning of the war. On account of the large classes which have been found for him at the summer school to be held at The Castle, Tarrytown, Carlo Liten, the Belgian actor, will not be able to leave before September. All of these artists will return in the fall for another American season under Mr. Mayer's direction.

Garrison's Visit Gives Wenatchee (Wash.) a First Taste of Fine Art

WENATCHEE, WASH., May 10.—The first great artist to appear in the Wenatchee Valley was Mabel Garrison. In spite of singing in an ill-suited hall and sometimes to the accompaniment of crying children, Miss Garrison gave her hearers of her very best. The Ladies' Musical Club may well congratulate itself on its presentation of her.

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MCCORMACK DRAWS LOS ANGELES THROG

The Saint-Saëns Quintet and the Gamut Club Also Give Concerts

LOS ANGELES, CAL., May 9.—The concerts given by John McCormack on Tuesday and Thursday evenings at the Shrine Auditorium filled that large hall to the rim with applauding listeners. McCormack's programs contain somewhat more matter than they formerly did, and was a delight to hear his clear enunciation in such numbers as the Handel numbers "Deeper and Deeper Still" and "Waft Her, Angels."

The Saint-Saëns Quintet, composed of H. Clark and Morris Stoloff, violins; Carl Angeloty, viola; Michael Eisoff, cello, and Will Garroway, piano, gave a concert at the Ebell Club House May 2. They presented the Beethoven Quartet, Op. 18, No. 1; Arensky's Quintet, Op. 51, and numbers by Humperdinck and Sibelius. The soloist was Sibyl Conklin, contralto, who presented songs by Ponchielli, Rimsky-Korsakov, Balakireff and Rachmaninoff with very pleasing effect.

At the May dinner and musicale of the Gamut Club the principal musical features were furnished by the Carrollers' Quartet, eight ladies possessed of excellent voices, with Grace C. Elliott as leader, and by the Zoellner Quartet, the members of which played four of their most attractive numbers, "Hymnus," by Arthur Schumann, an honorary member of the Gamut Club; Sinigaglia's "Rain Song," a singer's "Molly on the Shore," and one other. Others taking part were C. Dwight Edwards, baritone; Marian Rose, pianist; Coe Martin of Chicago, singer of accompanied genre songs, and Mae French Bard, soprano, of Chicago, with Will Garroway and Mrs. French furnishing the accompaniments. Two returned singers gave examples of trench music, and short talks were given by Carrie Hobbs-Bond, L. E. Behymer and Charles Edson. W. F. G.

Werrenrath Gives Songs in English in Three Programs

Reinald Werrenrath has recently given exceptional programs, one at the Shrine (Ohio) Armory and one at Smith College in the concert course. As is usual on Mr. Werrenrath's programs, he specially featured a group of songs in English for the finish. The songs on all of these occasions were the same, including "In Summertime on Bredon," and Forsyth's "Tell Me Not of a Lovely Girl." A. H. Samuels' "At the Last," Arthur Penn's well liked "Smiling through," and "Khaki Lad." As an end to this group on both occasions Mr. Werrenrath used Victor Herbert's new song, "Molly," having exceptional success in this song. Mr. Werrenrath was soloist for the Harlem Philharmonic Society on April 29. Here Werrenrath again gave "In Summer-

time on Bredon," Vanderpool's "I Did Not Know" and songs by Samuels, Forsyth and his own accompanist, Harry Spier. Mr. Werrenrath, in spite of the enthusiastic applause on a number of his songs, repeated none of them, but at the end of his group added "Molly" by Victor Herbert as an encore.

FLORENCE BULLARD MAKES OPERA DEBUT WITH ABORN FORCES



Florence Bullard, American Soprano

That the American singer can be trained for the operatic stage in this country was demonstrated during the recent operatic season of the Aborn Company in Brooklyn. Florence Bullard, who made her debut as *Leonora* in "Trovatore," is a product of the Aborn School of Operatic Training. Her performance was marked by an intelligent portrayal of the rôle. At no time was the ever dreaded first time nervousness noticeable. Mme. Bullard has to her credit eleven operatic rôles, all of which she acquired at this school.

"Mikado" at Brooklyn Academy

Gilbert & Sullivan's "Mikado" ran another week at the Brooklyn Academy of Music, beginning May 12. The cast was in many instances changed from that of the first week, and was in all much improved. Primarily, there was some excellent singing done by Warren Proctor as *Nanki Poo*, and an ultra-charming leading lady in the person of Gladys Caldwell as *Yum Yum*. William Danforth again gave a clever impersonation as the *Mikado*, James Goddard was *Poo Ba*, John Willard *Pish Tush*, Frank Moulton an inimitable *Ko Ko*, Christie MacDonald a fascinating *Pitti Sing*, Greta Risley *Katisha*, and Sylvia Tell *Peep Boo*. Max Bendix conducted. A. T. S.

Soloists Aid Glee Club

The Metropolitan Life Glee Club of New York closed its eleventh season, May 9, with a splendid concert at Assembly Hall, Metropolitan Life Building. Dr. Jon Jackson conducted ably, and John Cushing accompanied at the piano. The club was assisted by Kathryn Platt Gunn, violinist; Maribelle Carnright, contralto, and Ethel Watson Usher, accompanist. Miss Gunn played two effective groups. Mrs. Carnright, with smooth, rich tone, sang several numbers. A. T. S.

YOUNGSTOWN GREET SAN CARLO ARTISTS

Opera Performances Given to Capacity Houses—Recital by Amy Ellerman

YOUNGSTOWN, OHIO, May 1.—The San Carlo Opera Company gave four performances to audiences of capacity proportions at the Park Theater last week. The engagement opened with a wonderful production of Donizetti's "Lucia di Lammermoor," with Queena Mario as *Lucia*. Miss Mario's voice is one of great range and appealing quality. She is also a convincing actress and her work here places her in a high rank among present day coloraturas. Giuseppe Agostini has a rich tenor voice, and proved himself a forceful actor in the rôle of *Sir Edgar*.

A fine production of "Il Trovatore" followed with cast and chorus exceptionally well balanced. In this opera, Elizabeth Amsden, as *Leonora*, gave a queenly interpretation of the rôle. She possesses a beautiful voice under good control. The work of Manuel Salazar as *Manrico*, stamped him as an artist of sterling qualities. Special mention must be made of Stella de Mette as *Azucena*, her rich voice and splendid acting in this rôle being an artistic delight.

"Madam Butterfly" was the offering for Saturday matinée. Estelle Wentworth was cast as *Butterfly*. Her work vocally and dramatically was artistic.

The opera as a whole was most effective. The series concluded with "Carmen," Stella de Mette singing the title rôle. Her vocal work was surpassingly beautiful and she proved herself an admirable actress also. Manuel Salazar as *Don José* gave a strong interpretation of this character. The orchestra, under the leadership of Gaetano Merola, was a powerful asset toward the success of the series.

The song recital of Amy Ellerman before the members of the Musical Club was an enjoyable event with a voice of unusual range and power. She possesses technical equipment, which made it possible to give a program of great beauty and interest. Charlotte Welch Dixon was at the piano.

Laura Price, violinist; Georgianna Rudge, contralto, and Mary Elizabeth Jones, pianist, all local musicians, gave an interesting program before the Monday Musical Club at the Ohio Hotel last week. Mrs. William Woods Gillen, as accompanist for Miss Price, did unusual work. Much interest centered around the pianist, a child of eight years, who gave three groups of solos, besides playing accompaniments for Miss Rudge. C. W. D.

Agnes Adie Receives Operatic Offer After New York Hearing

Agnes Adie, a gifted young soprano of Toronto, pupil of Atherton Furlong, the well-known vocal teacher of that city, appeared in an audition in Knabe's rooms last week. The young singer disclosed a voice of exceptional material and much interpretative skill. As the immediate result of the audition Miss Adie received an offer from an opera organization.

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BOOKS VIEWED AND REVIEWED



BOOKS in English on the principles and practice of the art of conducting are sufficiently rare and unsatisfying to lend heightened interest to the advent of an addition to their slender ranks. And when, as in the present case, the book treats of its thesis in so sane and stimulating a fashion as does Karl W. Gehrken's "Essentials in Conducting,"* one experiences a feeling very like jubilation. Professor Gehrken has produced a really valuable work, a work which we advise the serious student of conducting (ay, and of any branch of music) to examine without delay. In the first place, it paints the situation in the colors of life; it explains what everybody knows and what few keep steadfastly in mind, that the true conductor needs a vast musical equipment. "Planned especially with the amateur in view," the book tells the aspirant explicitly what he should and must know before he can hope to arrive at his goal.

There is not sufficient space available to discuss the book in detail, much as we would like to. Here is the way it is planned, by chapters: I., Introduction; II., Personal Traits Necessary in Conducting; III., Technique of the Baton; IV., V., VI., VII., Interpretation in Conducting—Introductory, Tempo, Dynamics, Timbre, Phrasing, etc.; VIII., the Supervisor as Conductor; IX., the Community Chorus Conductor; X., the Orchestral Conductor; XI., Directing the Church Choir; XII., the Boy Choir and Its Problems; XIII., the Conductor as Voice Trainer; XIV., the Art of Program Making; XV., Conductor and Accompanist; XVI., Efficiency in Rehearsal.

The reviewer has deemed it worth while to list the chapter headings in order to give an idea of the book's plan and scope. The various questions are treated with real discernment and erudition; the author's diction is capital, dignified without being heavy; he is at once informed and informing. A typical quo-

tation may serve to convey an idea of the book's quality. In discussing the technique of the baton, Professor Gehrken observes, in part:

"The most fundamental principle of time beating, and the one concerning which the young conductor is apt to be most ignorant is the following: *The baton must not usually come to a standstill in the points marking the beats, neither must it move in a straight line from one point to another, except in the case of the down beat; for it is the free and varying movement of the baton between any two beats that gives the singers or players their cue as to where the second of the two is to come.*"

This is just a hint (we quote but a brief snatch of it), but it is a mighty valuable one. The book is crammed with excellent hints and sound counsel. B. R.

* * *

The long-awaited new edition of Baker's "Biographical Dictionary of Musicians" has made its appearance and is very welcome. It is the "third revised edition" of this standard work and has been brought up to date by Alfred Remy, who has executed his work with distinction, as was to be expected of a man of his ability and erudition.

The average biographical dictionary of anything is an uninteresting affair. But this one has a great deal of attractiveness to the music-lover; for in it he can find out the facts of the lives of the old and new workers in the field of music whether executive, creative musicians or associated with musical endeavor. The material in the volume has been carefully examined and edited and there are few errors discoverable. Dr. Remy has expressed his thanks in his preface to Richard Aldrich, William H. Humiston, R. F. Loehr, Felix Borowski, Joseph E. Schuecker, John Curtis, Dr. Otto Kinkeldey, Julius Mattfeld and Dr. Theodore Baker for assistance in the preparation of the volume.

*BAKER'S BIOGRAPHICAL DICTIONARY OF MUSICIANS. Third Edition. Revised and Enlarged by ALFRED REMY. Cloth, Pp. 1094. New York: G. Schirmer.

*"ESSENTIALS IN CONDUCTING." BY KARL W. GEHRKEN. Cloth, Pp. 184. Boston: Oliver Ditson Company.

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Here is a biographical dictionary that ought to be on the table of every music-lover and musician in the country. It is comprehensive and up to date and has been made with thought and care, not with the hurried procedure that characterizes so many books of this kind and which is so often evidenced in their unreliability. At the end of the volume is an appendix of additions and corrections. A. W. K.

CONCERTS IN NEW BEDFORD

Hear Olive Kline, Laura Littlefield and Robert Gunderson as Soloists

NEW BEDFORD, MASS., May 10.—Le Cercle Gounod orchestra and chorus recently gave their third and last concert of the season at the New Bedford Theater. Olive Kline was the soloist of the evening. The audience was very large and appreciative. The orchestra appeared in more numbers alone this time than ever before and gave a very good account of itself. Mrs. Stella H. Godreau, wife of the conductor, was Miss Kline's accompanist.

A pleasing musicale was held in the auditorium of the New Bedford Woman's Club House on May 2, Mrs. Mabelle W. Bassett presiding. Edith Drescott Woodcock, contralto, and Mrs. Stella H. Godreau, pianist, were the artists. Their program was excellently given and much enjoyed.

On May 5 a splendid program was given in the High School Hall by the High School Orchestra. Robert Gunderson, violinist, and Laura Littlefield, soprano, were the soloists. Mr. Gunderson is at present studying with Felix Winternitz and a member of the Boston Symphony Orchestra. A. H. K.

MEMPHIS, TENN.—On May 6 Leo Pol-skee, the twelve-year-old pianist, pupil of Walter Chapman, gave a recital at Goodwyn Institute, assisted by Ervin Farley, baritone, and Birdie Chamberlin, accompanist.

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PITTSBURGH has gone through a week of Italianized grand opera, Italianized atmosphere and Italianized English. In a word, the San Carlo Opera Company, Fortune Gallo, impresario, has been with us. Next to Garibaldi, Gallo is the greatest man in the eyes of the Italians. They are more or less correct. Fortune Gallo is a great man, for he gives grand opera in the grand manner at almost movie prices.

The opening performance, on Monday night, was of "Lucia di Lammermoor." On Tuesday "The Secret of Suzanna" and "I Pagliacci" were given. Wednesday matinée was "The Barber of Seville." Wednesday night brought "Aida;" Thursday, "La Bohème;" Friday, "Rigoletto;" Saturday matinée, "Madama Butterfly;" and Saturday night, "La Gioconda." As the casts are interchangeable, it would be waste space to mention the alignment for every opera. Suffice it to say that Queen Mario, coloratura or dramatic soprano at will, sang Lucia, Rosina in "The Barber," Mimi in "Bohème" and Gilda in "Rigoletto." Hers is a versatile genius. She is one of the most gifted sopranos who have come here.

Elizabeth Amsden sang the title role in "Suzanne," "Aida" and "Gioconda." She is a most gifted singer; both musically and vocally she was superb.

Marcella Craft sang "Cio-Cio-San" in "Madama Butterfly," her only performance here. She was an impressive butterfly. She was most competent in dramatic episodes.

Sofia Charlebois, Fortune Gallo's wife, sang Nedda in "I Pagliacci" and Musetta in "Bohème." She made the most of few appearances.

The tenor leads were taken by Giuseppe Agostini, Romeo Boscacci, Manuel Salazar, all of them well equipped vocally and expert in technique. The baritones were Joseph Royer, Antonio and Rodolfo Fornari; the basses, Riccardo Barducci, Pietro de Biasi, Natale Cervi. Of these, Cervi deserves special commendation. He was the comedian and the "heavy," and he was an efficient singer and actor. Whenever he didn't know what to do with a part, he seemed, they handed it to Cervi, and made it blossom as a rose. He is an erudite vocalist and a delightful personality. He sang in almost every opera, sometimes twice a day.

The orchestra, augmented, was under the baton of Gaetano Merola, who directed every performance with distinction.

The members of the entire local Italian colony turned out every night, and if wished to study Italian, all one had to do was to stand in the lobby before, during and after the opera.

On Friday night the choir boys of Trinity Church gave their annual concert. This time it was an operetta in two acts, "Lady Icele," both book and music by Harry Austin, organist and choirmaster. The music was mellifluous, the story interesting and the production professional in finish. The fifty Trinity boys are known all over for their singing. H. B.

Public School Music Events Are Received in Zanesville, Ohio

ZANESVILLE, OHIO, May 8.—Directed by C. Lee Hetzler, head of the music department in the public schools, the High School students gave the operetta, "In the capacity houses at the High School Auditorium on April 29 and 30. The High School Orchestra furnished the music.

A second series of concerts was given on May 6, 9 and 10, by the grade pupils in which they presented "Midsummer Night" and a pageant of the war titled "To Arms of Liberty." The High School Orchestra furnished the music for these concerts. It was a most ambitious enterprise and drew full houses for performance. More than 700 children took part. C. Lee Hetzler directed the music at all performances. He was assisted by C. M. Brown and Sue Miss Duvall was at the piano. O. D.

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Production of a Large Tone Is Mainly a Mental Matter, Declares Miss Byrd

Youthful Pianist Expounds Her Theories of Tone and Technique—Never Had a Lesson in Pure Technique and Its Principles—Her Early Struggles for a Musical Education—Almost All of Her Studies Done in America—Importance of Relaxation and Control

By HARRIETTE BROWER

WINIFRED BYRD began her pianistic career toward the end of last season with a piano recital in Aeolian Hall. For a debut it was an excellent beginning; the critics commended her; she "made good." This season she went better and gave two recitals, in which she showed gain in growth and maturity, and deepened her hold on the public. By the same token she might be expected to give three recitals next season. This is mere conjecture of course, but, judging from her past success, she could easily announce them, and there are plenty of people who would take pleasure in hearing them. For the playing of petite Winifred Byrd is different from that of any other young pianists; it has vitality and a vision into the meaning of the composer that claim and hold attention; it is imaginative and colorful.

Miss Byrd says she always wanted to be a musician, even as a tiny child. "My own mother had been a pianist—one quite well known on the Pacific Coast—at I never really knew her, as she passed early out of my life. I picked up a little elementary knowledge of music, I scarcely know how. Then I was allowed to have music lessons from a little teacher—the kind we are all familiar with. My step-mother was very fond of music and favored my studies. But my father did not approve. He felt that piano practice was the cause of wrecking my own mother's health. So after a year or so music lessons were discontinued, and I was left to my own devices. I had to work by myself, for it was not possible for me to let music alone, I wanted it so much. Things went on like this for several years, when at last a door opened to me. A noted harpsichord player, Frances Pelton-Jones, came to Salem, as she was touring in that part of the country. I met her; she heard me, and told my father I really must be allowed to have a musical education. At that it was arranged that I should go to Boston, to the New England Conservatory, and should have Carl Baerman for teacher. You can believe I was a happy child when this weighty decision was finally made. In due time I found myself in Boston, with Carl Baerman as teacher. I had him from the very start. He took the greatest interest in me and taught me for five or six years—

all the time I was there. I won several scholarships and worked very hard.

A Natural Technique

"When I went to Baerman it might be said I had a natural technique, acquired while working by myself. The little teacher I started with never spoke of technique; the word was probably not in her vocabulary. Mr. Baerman himself



—Photo by Mishkin

Winifred Byrd, Brilliant Young American Pianist

gave me no technical training either, doubtless thinking I would acquire sufficient technique from the pieces I studied. So I can say I really have never had a lesson in pure technique and its principles in my life. When I went to Boston I suppose I had this so-called natural technique, as the result of self study; but I had always to find out technical things for myself. Later, when I went to Carreño in Berlin, she gave me a few technical exercises, and they constitute the extent of my instruction along that line.

"Although Baerman had been so kind and had done so much for me, I felt, after six years with him, that a year in Ger-

many, with lessons from Carreño, would be a great thing. I admired her immensely, her playing, everything about her. And I enjoyed the season with her more than I can say. After I came back to America I intended going to her again to prepare for concert work. But just then Mme. Carreño became ill and unable to do anything for me. In a little while she had left us, and so I worked again by myself.

"I really do not begin my daily practice with a lot of technical exercises. I have studied the principles of relaxation and control, and apply these at once to pieces or to whatever I am specially working on. Perhaps this is the result of my natural technique; but I do not seem to feel the need of spending the precious hours of the morning with exercises. I do some work on the Virgil Clavier and find it a wonderful aid to accuracy and precision. It is like making records for the Duo-Art, for with those one must be so very exact. So I try to have that aim before me when I study piano—precision and accuracy.

The Secrets of Fine Tone

"And then relaxation; how much there is in that, though it is not well understood as yet. One critic lifted my hand and arm, after my last recital, with the remark, 'it is just as relaxed as it looks.' Firm fingers and relaxed arms are the two secrets of control and fine tone; but they are no secrets to those who understand them.

"I am asked how I manage to produce such a big tone from the piano. I really don't know, I answer, except that it may be because I think big tone. One must first think it before one can make it. So you see it is a mental process all the way through.

"Do you know who I think is the sensation of the present musical season? Surely James G. Hunecker. He has given

life and sparkle and zest to newspaper criticism in New York. Since he knows piano literature so well, he understands what you are trying to do, and is able to correct and advise, which he does in such kindly yet brilliant, unique fashion. A critic of this sort can give such help and encouragement to young artists who need it. But there are not many such critics, who are willing to listen to your work and give fair, intelligent judgment. So many are not competent. One of the latter sort gave me a poor notice, because he was convinced beforehand I couldn't play, since my hand was so small I couldn't reach an octave. I had to refute this report by playing octaves for the people who had believed the man's story.

Memorizing

"I begin at once to memorize the piece, after looking it through once or twice. I analyze and learn in sections, often each hand alone, though not always. It is fine practice to be able to play one hand as solo from beginning to end; then the other hand likewise. For a technical piece, like the last movement of Chopin's B Flat Minor Sonata, I use the metronome to work up the tempo, or to play it in many varieties of tempo, both slow and fast.

"I have been resting a little since my last recital, but shall soon be at work again. Summer is the time we have to prepare for the Winter campaign. I shall arrange at least three programs, besides a couple of concertos. There is always plenty of work for us to do!"

One cannot close this talk with the serious-eyed little artist without a word of reference to her personal representative, Mrs. Marie Goulé. Miss Byrd owes much to her care, encouragement and very efficient service. Her aid has been invaluable to the young pianist, who may consider herself fortunate indeed to have such a devoted counsellor and friend.

GIVE ALL-GRIEG PROGRAM

Per Nielsen Appears with Mme. Tollefsen, Penha and Chorus

An evening of Grieg's compositions, arranged by Per Nielsen, baritone, took place on Saturday, May 10, at the Waldorf-Astoria. Augusta Tollefsen, pianist; Michel Penha, cellist, and the Norwegian Singing Society, under the direction of Ole Windingstad, assisted Mr. Nielsen in the giving of the program, and Francis Moore played the piano accompaniments. For musicianly intelligence of interpretation, Mme. Tollefsen and Mr. Penha must have taken first place had such rankings been in order, with their playing of the Sonata for Piano and Cello, Op. 36, in A Minor, while for sheer charm and infectious gaiety the chorus, of forty men's voices, stood pre-eminent with its "Brumbasken." The bass contingent possesses splendidly rich and musical vocal quality; the tenors, as in so many other male choruses, are by comparison rather thin-voiced, but in this number particularly the precision of their attacks and their nice adjustment of dynamics more than made up for any lack of more obvious and ready appeal. Their other numbers were "Sangerhilsen," "Rotnas Knut" and, with Mr. Nielsen, "Norrnakvad," "Kongekvad," "Den Store Hvide Flok" and "Landkjending."

Mr. Nielsen himself has a voice of much power but not conspicuous for musical quality. Indeed it is rather delamatory in character, and consequently the little Grieg lyrics, so intriguing when the glamor of vocal charm is cast about their fluent melodies, did not seem the best of vehicles for his art. "En Digters Sidste Sang," "Du Gamle Mor," "Med en Primula Veris," "Til Norge," "En Svane" and "Meno Jeg Venter" were Mr. Nielsen's solo offerings on a program the choice of which reflected credit on his musical judgment.

A good-sized audience was present despite the very inclement weather.

D. J. T.

Club Organized by Mme. Genovese Gives Second Musicales in Rutherford, N. J.

RUTHERFORD, N. J., May 19.—The second musicale of the Salon Musical Club, recently organized, through the activities of Nana Genovese, mezzo-soprano, and several other women prominent in society and musical circles in Rutherford, took place at the beautiful home of Mme. Genovese in Orient Way, on Sunday evening, May 4. The purpose of the club is to bring together artists of ability, composers, advanced students and music-lovers, to foster musical taste and to establish talented young persons in their musical studies. The artists appearing included John Leahy, tenor; Lala Gillies, contralto; Elizabeth Eckel, soprano, and Tilla Gemunder, soprano. An exceptionally interesting program was given. There was a large attendance and the artists were enthusiastically received. The new organization promises to be very popular with the music-loving public of Rutherford.

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Summer Course June 10-Aug. 10

Maggie Teyte Returns to London Stage in "Monsieur Beaucaire," Messenger's New Opera

Marion Green, American Baritone, Gains Recognition for His Part in the Production—Amy Woodforde-Finden's Song Cycle Another Feature of the Week—Easter Season Brings Excellent "Messiah" Performance and Concert of "Parsifal" Excerpts—Ratcliff Quartet Closes Concert Series—New Trio Makes Effective Début—Notable Recitals and Fine Operatic Productions Hold Metropolis' Attention

Bureau of Musical America,
12 Nottingham Place,
London, W. I., April 28, 1919.

MUCH interest has centered in the performance of the late Amy Woodforde-Finden's "On Jhelum River" and the production of Messenger's operatic version of "Monsieur Beaucaire," something like sixteen years after Lewis Waller's memorable triumph in the play. Another great pleasure was that afforded by the magnificent performance of "The Messiah" by the Royal Choral Society at the Albert Hall on Good Friday, with Agnes Nicholls, Phyllis Lett, Frank Mullings and Robert Radford as soloists. The Holy Week and Easter lull has not been so marked as usual, and now we are in for a really busy season.

We had a happy twenty minutes at the Comedy Theater on the afternoon of April 16, when Amy Woodforde-Finden's song cycle, "On Jhelum River," was produced, with scenery by Marc Henri. The number was excellently sung by Doris Barrington and Hastings Wilson. It is a Kashmiri love story in three tableaux, the first, with the girl and her lover, on the river; the second takes place in her home, where she is being shown the jewels she will possess if she will wed the man of her parents' choice, and the third again is on the river, where her family seeks to take vengeance on her for her refusal to comply with their wishes, and where she is rescued by her lover. It proved an attractive episode, delightfully treated.

That it was André Messager who composed the music for "Monsieur Beaucaire" was a guarantee of its good quality, and though the book has been well handled by Frederic Lonsdale, the lyrics by Adrian Ross are not of the best and sometimes seem to impede the music.

But perhaps that comment is hypercritical. One and all, the members of the cast scored great successes, especially Maggie Teyte as the wayward *Lady Mary*, a rôle which was specially designed for her. She is piquant and dainty, grave and gay, and in each mood entirely delightful, with her wonderful voice greatly improved since we heard it last at His Majesty's Theater.

"Discover" Marion Green

In the title part the management presented a newly "discovered" baritone, Marion Green, an American, who, when he has become more at ease in the part and more used to the costumes of the *Beaux of Bath*, will leave nothing to be desired either vocally or dramatically. His enunciation is excellent. As the gay and giddy *Lucy*, Alice Moffat scored a very real success, and as *Lord Winterset*, Robert Parker, the American bass, late of the Beecham Opera Company, was all that could be desired in this sinister part. One of *Lady Mary's* best songs is "That's a woman's way." In good solos *Beaucaire* has not been generously treated, though his "Gold, White and Blue" is charming and all his duets with *Lady Mary* are perfect. The whole of the opera is a series of episodes which are captivating and dainty, even though they be a trifle more in the French than the English vein!

Quartet Closes Its Season

April 16 saw the last of the present series of Leighton House Concerts given by the Christine Ratcliff String Quartet. There was a fine performance of Glazounoff's Quartet by the Misses Ratcliff, Bowater, Evans and Willis. Austen Carnegie contributed songs by Bach and Purcell to the excellent program.

A new trio made its début on Thursday evening last in Æolian Hall. The members are Anatole Melzak, violinist; Mr. Hannucci, 'cellist, and Serge Kaish, pianist. They played William Hurlestone's G Major Trio, a "Sapphic Poem" by Granville Bantock, a "Phantasia" by John Ireland and Dvorak's "Dumky" Trio, with great sincerity and excellent balance, and their future performances are looked for with interest.

News comes from the country of the really enormous success of the Chappell Provincial Ballad Company, which has already given concerts in Birmingham, Liverpool, Bradford, Newcastle, Edinburgh, Glasgow and Manchester, each town clamoring eagerly for the promise of at least an annual visit. The soloists were D'Alvarez, Louise Dale, Margaret Cooper, Gervase Elwes, Robert Radford and Benno Moiseiwitsch, with the addition of Alec Maclean and his now famous New Queen's Hall Light Orchestra.

At the Queen's Hall on Good Friday the annual concert of excerpts from "Parsifal" was given, with Carrie Tubb as the soloist in Kundry's "Heart-in-Sorrow" and the closing scene from the "Twilight of the Gods."

Easter Concerts

Easter Sunday brought big concerts everywhere. Arthur de Greef played at the Palladium, an event of some interest, as it was his last appearance before returning to Brussels. At the same concert Elsie Stralia and Robert Radford gave vocal numbers. At the Royal Albert Hall there was a fine concert under Landon Ronald's direction, with Desirée Ellinger to sing and Gordon Bryan as the pianist, while at the Queen's Hall, both in the afternoon and in the evening, the New Queen's Hall Orchestra, under Sir Henry Wood, had John Booth as the vocalist and Katherine Goodson as piano soloist in the Grieg Concerto and a group of Chopin pieces, which she did magnificently. Ambrose Thomas's "Mignon" Overture opened and Tchaikovsky's Valse from "Eugen Onegin" ended a very fine program.

The splendid list of operas at Drury Lane included "Louise," "Tristan and Isolde," "The Magic Flute," "Samson and Delilah," "The Seraglio," "Madame Butterfly" and "Tannhauser," all played to packed houses.

The final orchestral concert of this season was given by Landon Ronald at the Royal Albert Hall on the afternoon of April 27. Popular works of Debussy, Sibelius, Tchaikovsky, Saint-Saëns, Schubert, Wagner and Grieg were received with marked approval.

Three fine concerts were the offering to the musical public of April 26. Benno Moiseiwitsch brought together an enormous audience, well over 2000, at the Queen's Hall, and by his brilliant playing roused the highest enthusiasm. He

TO PRODUCE HADLEY WORK

"New Earth" Will Be Produced in Fall by Nashua, N. H., Chorus

The latest work by Henry Hadley, the American conductor and composer, is "The New Earth." This composition, which is considered by musicians who have heard it one of the best works written by Mr. Hadley, is to be sung in the Fall by the choral society in Nashua, N. H., under the direction of E. G. Hood, who has just put the composition in rehearsal. "The New Earth" will also be used probably at Chautauqua in July, under the direction of Alfred Hallam.

Mr. Hadley has composed over 150 songs and piano pieces, three concert overtures, four symphonies, chamber music, four ballads for solo, chorus and orchestra, cantatas, ballet suites, three comic operas and recently the opera "Azora," produced by the Chicago Opera Association; a one-act lyric drama, "Bianca," produced in New York last Fall, and an "Ode to Music," produced at the Worcester Festival in 1917. Mr.

opened with the Schumann "Symphonic Studies," which he followed with two of the Chopin Etudes, and closed with five Studies by Liszt. As an ensemble he gave a marvellous performance of Chopin's Valse in D Flat. Allied to his remarkable personal and poetic character this player has a quite phenomenal lightness of touch and a brilliance of execution which never fail to captivate and hold his audiences.

Michael Dore, the new Russian violinist, gave at the second of his two recitals in Wigmore Hall the great Beethoven Concerto. Other numbers were the César Franck Sonata in A and Conus's Concerto in E Minor. He received valuable help from L. Davis at the piano.

Vladimir Rosing gave the last of his present series of vocal recitals at Æolian Hall with a request program. He gave magnificent readings of his numbers, especially of Duparc's "Phidylé," Massengale's "The Death Serenade" and Kennedy-Fraser Hebridean Song, "Of Heart's Desire." His encores were nine in number. His success was enormous, for his dramatic perception and wonderful ability to create atmosphere is nothing short of phenomenal. Mari Veroli was at the piano.

Hadley has had the good fortune to have all of his larger works produced by many of the best orchestral bodies in this country and in Europe.

Shriners Applaud Helen Weiller

SPARTANBURG, S. C., May 17.—At the Shriners' Festival on May 14 Helen Weiller, the gifted contralto, was heard, and was so well received that she was engaged for a concert there in the Fall. Miss Weiller took the place of Olga Seagle, who was indisposed and could not appear. Mary Law was the accompanist.

The operetta, "A Chinese Moon," was presented by the Lancaster, Pa., Operatic Society at the Fulton Opera House on April 21 and 22. The principals were M. J. Snook, J. F. Fitzhugh, Reah F. Stauffer, William F. Zeigler, Herbert Smeltz, Mrs. Luther Wohl, Irene Gable, Alberta Kiffer, Theresa Evoy, Mrs. J. F. Schnupp, Anna B. Esther Wolf, Esther Grube and Cecile Kirchner.



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MACON FESTIVAL BEGINS AUSPICIOUSLY

able Array of Artists and Large Audiences Attend Opening Concerts

MACON, GA., May 12.—With a list of artists notable in its array and with huge audiences drawn from all of southern Georgia, the music festival of Macon, the "Caucasia of the South," began on May 12. The Auditorium, with its capacity of 2,000, had been enlarged to accommodate the festival, an improvement shown to be justified by the huge audiences at the concert. More room could have been used at the Schumann-Heink concert on last Thursday, when the diva made her first appearance in this city. Seats were sold early in the morning of her scheduled performance and numbers were turned away. She was welcomed by the largest audience thus far.

Rosa Ponselle, appearing on the opening night, received a welcome parallel to that in Atlanta. Her numbers included "Pagliacci," "Gioconda" and "Madama Butterfly." And so enthusiastic was her audience that the officials of the festival have already promised her the next season's program.

Audiences of more than 2,000 greeted So-Braslaw and the Metropolitan Opera quartet on the two following nights. So-Braslaw's offerings included arias from "Orfeo" and "Lucrezia Borgia" and some of her best songs, in all of which she did admirable work. The quartet, on the following evening, was composed of Clara Sparkes, Raymonde Delaunoy, Ismael Diaz and Thomas Chalmers. In all and ensemble numbers the artists were all effective. The accompaniments were played by Prof. Joseph Maerz of Wesleyan College, who was called upon just before the concert, and notwithstanding the fact that he played without rehearsal, supported the artists admirably.

Me. Schumann-Heink, assisted by Frank La Forge, was presented on the following evening in classical numbers and war songs. Mr. La Forge appeared

as pianist and composer, playing an Etude by MacDowell, as well as his own Valse, while the prima donna sang his song, "Before the Crucifix."

Zimbalist, with odds against him for a crowd in the nature of a street dance to welcome home soldiers, easily drew 2,500 persons, the most gratifying single feature to officials of the festival. Fremstad, on Saturday night, with odds against her also, drew 2,700 and scored another of her great triumphs.

The New York Chamber Music Society, Carolyn Beebe, director, has been engaged for the entire two weeks, assisting the soloists excellently at last night's concert. This week the members will give two or three special concerts. The society is composed this year of: Pierre Henrotte, first violin; Scipione Guidi,

second violin; Samuel Lifschey, viola; Paul Kefer, 'cello; Ludwig Manoly, double bass; Gustave Langenus, clarinet; William Kincaid, flute; Henri de Busscher, oboe; Ugo Savolini, bassoon, and Joseph Franzl, French horn.

The statement often made during the weeks prior to the opening of the festival, that two weeks of continuous music is too much for a city of 75,000, will be tested during the coming six days, when such artists as May Petersen Merle Alcock, Fernando Carpi, Reinald Werrenrath, Mischa Elman, Anna Fitzu, Andres de Seguro, Josef Hofmann, Carolina Lazzari, Giovanni Martinelli, Frances Alda and Giuseppe De Luca will be here.

Music festival officials, particularly Dr. A. P. Bourland, director, have no doubt that the two weeks of music will become, with this year, a permanent institution in Macon. M. F. E.

Settlement Presents Misses Gunn and Tweedy

The Music School Settlement of New York had as soloists at its concert on May 11 Kathryn Platt Gunn, violinist, and Maud Tweedy, dramatic soprano, with Ethel Watson Usher at the piano. Miss Gunn made an excellent impression in the Mendelssohn Concerto and other numbers. Miss Tweedy was also delightful in her offerings. A. T. S.

Margaret Wilson Sings Farewell to Soldiers in Germany

[Associated Press Dispatch]

METZ, May 11.—Margaret Wilson, daughter of the President, bade farewell to Metz last night at a soldiers' concert at which she sang. On taking leave, Miss Wilson said:

"We now belong to one big family—the League of Nations. I will not say good-bye to you but *au revoir*."

Luis Espinal to Teach on Pacific Coast Until Fall

Luis Espinal, the New York vocal instructor, left on Thursday, May 23, for San Francisco, where he will teach during the months of June, July and September. He returns to New York to resume his teaching on Oct. 1.

HALLETT GILBERTE TO REST AND COMPOSE DURING THE SUMMER



Hallett Gilberte, Composer

Hallett Gilberte, the widely known song composer, left New York two weeks ago for his summer home "Melody Manse" at Lincolnville Beach, Maine, where he will remain until the fall. Mr. Gilberte has not been heard as widely in concert this season as in other years, owing to his having remained in Maine until Christmas time on account of the influenza epidemic. His Southern and Western tour in February was interrupted when he was taken with influenza in Chicago. He recovered from it completely, but decided not to concertize any more this season and remained in New York for the active months of the musical season.

At Lincolnville Beach he will rest and also complete a number of compositions which he has begun. Among these are several songs which will be heard next season.

The last musicale of the season of the Pi Tau Kappa Club took place recently in the studio of Florence McMillan, pianist and coach, of New York. An interesting program was given and a large audience was present.

VICTORIA STUDENTS IN ANNUAL CONCERT

Anticipated Program at Normal School Draws Large Crowd—Local Artists on Tour

VICTORIA, B. C., May 3.—The annual concert of the Victoria Normal School was given in the auditorium on May 2, when a large audience heard the much anticipated concert. This was the fourth annual concert under the conductorship of Ida Morris, the talented music instructor, and the school choir, assisted by the school orchestra. The students and graduates presented an admirably arranged and most enjoyable program. The number included vocal solos, readings by Elizabeth Corrance, a vocal trio, "A Japanese Love Song" (Thomas), sung by the Misses Parfitt, Pigott and Mills; part-songs by Dvorak, Arne, Schubert, Coleridge-Taylor, Needham and Nevin, and some old English airs arranged by Percy Fletcher. The part-songs, accompanied by Miss Morris, were capably given, and considerable talent was disclosed. In the solos, special mention must be made of Mona Misener, Amy Johnson, Winnifred Bell and Violet Parfitt, all of whom showed excellent training and delighted those present, judging from the repeated and hearty recalls. During the evening Miss Morris, who was presented with a magnificent bouquet of roses from the school choir and graduates, played with splendid musicianship the Valse Brillante of Chopin.

The Province of British Columbia has two normal schools, one at Vancouver, the other in the Capital City, Victoria. For four months each year vocal training is included in the curriculum of these schools, and students obtaining certain proficiency and qualifications become graduates and are given certificates, thus enabling them to teach vocal music in the public schools throughout the province. Each school gives its annual concert and during the war the concerts have been given in aid of the Red Cross. As is expected, these events are always looked forward to with great interest, so much so that the large auditoriums of the schools are crowded with the parents and friends of these music students.

Mrs. Macdonald Fahey, of the Victoria Academy of Music, left here last week to fill a number of engagements on Vancouver Island; at Camp Lewis, where there are several thousand American troops stationed; at Tacoma, Wash., under the auspices of the Orpheus Club, and at Duncan's, B. C., with the Duncan Symphony Orchestra. Mrs. Irene Walsh Nasmith, who traveled with her, will act as accompanist. Recently Mrs. Fahey made a tour through Washington and Oregon, where she appeared in concert at Salem, Yakima and twice at Portland, at the latter city appearing with the Portland Symphony Orchestra, and also giving an entire program for the McDowell Club. G. J. D.

Spanish Artists in Benefit

The artists of the late Spanish Theater gave a benefit for themselves at the Park Theater on the evening of May 11 and realized about \$2,500. The performance was of the old Spanish zarzuela "Marina." Señor Valdes, a member of the company, declared that the success of the production showed that the Spanish Theater was not dead, and that it would probably go on under new auspices.

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"SWING LOW, SWEET CHARIOT," "Oh, Peter Go Ring-a Dem Bells," Negro Spirituals Arranged by H. T. Burleigh. Adapted for Male Voices by John Hyatt Brewer. "Since You Went Away." By J. Rosamond Johnson. Arr. by Wm. C. Elkins. (New York: G. Ricordi & Co.)

The success of Mr. Burleigh's Negro spirituals has been enormous. And so all his new ones, after they become familiar in solo form, are asked for in choral versions. These two have been admirably set for male voices by Mr. Brewer, a specialist in this field. In "Swing Low" he has made the setting for unaccompanied chorus, and done so finely. There is one detail to which we are unable to subscribe and that is the conventional *codetta*, the three last measures. Mr. Burleigh wrote nothing like this in the solo version, as we recall it. Mr. Brewer has done some harmonizing in the setting of "Oh, Peter, Go Ring-a Dem Bells," as well as arranging for male chorus. He has also changed Mr. Burleigh's original piano accompaniment, so as to suit his setting. It would seem to be very effective as he has planned it.

Mr. Elkins has arranged Mr. Johnson's lovely little dialect song, "Since You Went Away," in a simple and charming manner for unaccompanied male voices. It is the kind of an arrangement that a big chorus can sing affectingly. Mr. Johnson wrote a very real little song when he penned this one several years ago. And as it stands in this version it is most likable.

* * *

QUARTET IN A-MINOR FOR PIANO-FORTE, VIOLIN, VIOLA AND VIOLONCELLO. By Herbert Howells, Op. 21. (London: Stainer & Bell, Ltd. New York: J. Fischer & Bro.)

This is the first composition to be issued in the "Carnegie Collection of British Music," that admirable fund about which Cecil Forsyth wrote so eloquently in this journal several months ago. Herbert Howells is a new name to us, but we make bold to say that his piano quartet when it is heard will soon make his name a familiar one and one that will be respected. And here let it be recorded that if Mr. Carnegie's fund can discover works of as fine a type as this one annually, then, indeed, was there need for it. Stainer & Bell, the London publishers for this fund, have given the work a magnificent edition, one that matches the best editions of Reger, whose publishers, Lauterbach and Kühn, spared no expense to make his music look as attractive as possible. They probably knew that it required an alluring exterior, having inspected the interior themselves.

It is impossible here to describe the manifold beauties of Mr. Howells's quartet. Suffice it then to state that it is in three movements, an *Allegro moderato, tranquillo*, A Minor, $\frac{3}{4}$ time; a *Lento, molto tranquillo*, E Major, common time, and an *Allegro molto, energico*, A Minor, $\frac{3}{4}$ time. Mr. Howells is a modern, every inch of him, and he is a master in his handling of materials. The themes, every one of them of personal contour, are developed marvelously, and there is a fine sense of instrumentation in the way the string parts are written. The piano writing is also big and broad and gives the player at the keyboard plenty of opportunity to have his say. There is a very symphonic quality to the slow movement, a movement that would orchestrate splendidly, were the composer to choose to expand it. But as it stands it is profound music of original build. And it has a chamber music quality, as have the other movements, too.

Herbert Howells is, as we have said, a new name to us in America. It is sincerely to be hoped that during the coming season one of our organizations devoted to chamber music will perform it and let our music-lovers know the vital inspiration of this richly gifted English composer.

* * *

"GAVOTTE AND MUSETTE," "Habanera," "The Lake" (Nocturne). By George F. Boyle. (New York: Carl Fischer.)

As it has been our privilege to appreciate the unusual gift of George F. Boyle for a period of years, it gives us the greatest pleasure to note that the arduous duties of teaching piano at the Peabody Conservatory in Baltimore do not

keep him from producing new works from time to time.

These three pieces are for the piano and are concert-pieces of high quality. Mr. Boyle has personality in his music, no matter what he writes. Accordingly his "Gavotte and Musette" is no conventional affair, such as one might suspect from its title. The form is as it should be, but the content is new, the harmonies *à la* Boyle and the workmanship splendid in every detail. The piece is dedicated to Arthur Shattuck, one of the few contemporary pianists who has shown his wide-awakeness by performing in a number of his appearances with orchestra Mr. Boyle's Concerto in D Minor.

As for the "Habanera," it is a fascinating piece, Spanish to the core; and here let us say that it is ever so much more so than a good deal of music that is brought to us from the pen of Spain's own living composers. And in "The Lake," a nocturne, Mr. Boyle has done some of his loveliest writing. Here is warmth and color for you, a fertile imaginative quality and harmonic beauty. A mood picture, delectable in content and written with mastery. All three compositions require a pianist of ability to interpret them adequately. They are not for pupils, except for very musical ones.

* * *

"THE LETTER." By Gottfried H. Federlein, Op. 36, No. 2. (New York: Hinds, Hayden & Eldredge, Inc.)

To a poem by Elias Lieberman, Mr. Federlein has done the best song that we have seen from his portfolio. It is a dramatic conception, vivid, intensely carried out and full of conviction. Withal the melodic quality is not missing and the technical handling of the voice and piano is splendid. The song is for a high voice. There is a dedication to Adelaide Fischer, the gifted soprano, who is Mrs. Gottfried H. Federlein in private life.

* * *

"JAHRZEIT (In Memoriam)." By Rhéa Silberta. (New York: Huntzinger & Dilworth.)

Following in the successful wake of "Eili, Eili," supposed by those who have heard it sung in the last few years by Alma Gluck, Sophie Braslau and Rosa Raisa, to be a traditional Hebrew melody, and now said to be the composition of one Sandler, an obscure New York Jewish cantor, this song, "Jahrzeit," has already been given a public hearing and received with rapture. Dorothy Jardon of the Chicago Opera Association was the singer who introduced it last month at a concert at the New York Hippodrome, and it is to her that the song is dedicated.

Whereas "Eili, Eili" is a prayer, "Jahrzeit" is a lament. In it Miss Silberta has used an old Hebrew melody which has been in her family for generations, a melody of the "Kadish" or "prayer of comfort for the mourners." There is deep feeling in this music and a fine building up, leading to a stupendous emotional climax on the closing measures "sh'mai rabboh!" Melodically the song is strong and for such singers as can sound the tragic note of mourning that rings through it it ought to be an exceptional program number, being complete in itself and usable in place of the conventional aria. It is for a high voice. The text by H. B. Silberstein appears in Yiddish and in English translation, both texts containing the original Hebrew words of the prayer.

* * *

"ROCK, ROCK, O WEARY SOUL," "Renouncement," "The Wild Ride," "O, Men from the Fields," "Ye that Have Faith," "Trust Thou Thy Love." By Bryceson Treharne. (New York: J. Fischer & Bro.)

A recent set of six by the gifted Welsh composer, who has put forward so many songs in the last two seasons. On the whole, a worthy set of songs, songs that are admirably suited for performance in recital. They are of various types, the same types that Mr. Treharne made us familiar with in the first group of songs that he published in America. "Rock, Rock, O Weary World" has an *ad libitum* violin obbligato to its sustained melodic voice part, "Renouncement" is warmly colored and a good interpretation of Alice Meynell's fine lines. In "The Wild Ride," a Louise Imogen Guiney poem, Mr. Treharne is in the manner of his "Terrible Robber Men," a brisk baritone song.

There is a pleasing setting of Padraic Colum's "O, Men from the Fields," one that sings finely and has a plastic enough accompaniment. But it pales beside Rudolph Ganz's exquisite setting of the same poem. Nor has Mr. Treharne begun to get out of the poem of "Ye That Have Faith" all that is in it. The figure which he employs throughout strikes us as a bit commonplace and undistinguished, particularly so on account of the two eighth-note chords (*à la* Nevin "Rosary") which precede it each time. This poem, which a footnote tells us was found in the pocket of a young Australian soldier who died in the trenches at Gallipoli, is really worthy of a bigger setting. Ruskin's "Trust Thou Thy Love" is melodically ingratiating; Mr. Treharne quotes himself in it, a bit of his setting of Nora Chesson's poem "A Farewell." But he does this continually. We have found in practically every group of new songs that he has issued since his first set, comprising "Uphill," "Night," "The Terrible Robber Men," "A Farewell," echoes of these songs, the same enharmonic procedure, etc., and, as we have suggested, we have found also that these various types are repeated in his new songs. It is a pity that Mr. Treharne has not more variety; if he had, he would with his fine workmanship and sensitive appreciation of good verse be one of the best contemporary song composers writing to English poems. As it is he is a gifted man with a limited utterance.

These songs are issued as follows: "Rock, Rock, O Weary World" in high and medium (or low) keys; "Renouncement" in a high key; "The Wild Ride," medium; "O, Men from the Fields" and "Ye That Have Faith," high and medium keys, and "Trust thou thy love," high. A. W. K.

* * *

"MARCHE-HUMORESQUE." By Reginald De Koven, Op. 362. "Bullets and Bayonets." By John Philip Sousa. "Radiance." By Gatty Sellars. (New York: G. Schirmer.)

There is a certain general level of attainment, if that be the proper word to use, which makes the consideration of these compositions in a group appropriate. Their composers are men whose names are widely known. The "Marche-Humoresque" for piano by Reginald de Koven is good of its kind; it has a certain obvious catchiness and clean-cut rhythmic effect to recommend it. Yet as the 362d inspirational effort of the composer of an American grand opera, it hardly seems to measure up to what one may expect.

Lieutenant Sousa's new march has a stirring title, "Bullets and Bayonets." It is dedicated: "To the Officers and Men of the U. S. Infantry." It has a martial title-page in colors with eagle, banners, khaki columns rushing forward with levelled bayonets, aeroplanes and tanks. It also has a quantum of Sousa snap and vim, but—oh, for the Sousa marches of yesteryear! It might be said, however, that this edition for piano solo probably sounds thin in comparison to that for the brasses.

"Radiance," a composition "for piano-forte in gavotte style," by the English organist, Gatty Sellars, burns inspirationally with but a dull light. It is a playable and not ill-sounding attempt to give a touch of modernism to a trite ballad tune by the occasional harmonic use of seconds to lend a slight favor of discord. But the cloying sweetness of the original melody pierces through. Hence it will no doubt find friends.

* * *

"THE CALL TO FREEDOM." By Victor Herbert. (Boston: Oliver Ditson Co.)

This splendid patriotic ode, now issued for men's voices, was reviewed in these columns some time ago when it was originally put forth for chorus of mixed voices. Yet it is well worth while calling attention to once more, especially in view of the fact that one result of army singing during the war will undoubtedly be a largely increased number of male choral societies springing up in these United States. No musically finer or patriotically more appropriate choral work for a standing repertory number with which to begin its every concert—as Victor Harris's St. Cecilia Society presents its conductor's "Ode to St. Cecilia"—could be suggested for male chorus organizations. The development of the noble tragic theme which appears in the orchestral introduction; the effective alternation of the soprano solos; the chorus section that apostrophizes "The Star-spangled symbol of Freedom for aye" are all in harmony with the real inspiration and perfected musicianship that Mr. Herbert shows in all that he writes. To conclude with a practical point, we quote advisedly from the preceding review: "It

is a work about fifteen minutes in length, interesting from the first to the last, vital in Mr. Herbert's best manner."

* * *

"A HOUSE OF MEMORIES," "In Vision Somewhere." By James R. Gillette. (New York: Hinds, Hayden & Eldredge, Inc.)

These three short and very melodious little song numbers under one cover poems by A. St. John Adcock, Edna C. Cooke and M. B. Gannon, are for medium voice, not at all difficult to sing, hence admirably adapted for teaching use. Of the "Three Songs of You," under which general caption they are forth, "Somewhere" has an especially pleasing lilt, and being but two pages long, makes a good encore song for studio recital.

* * *

"JOYS OF JUNE." By C. Whitney Coombs. "June." By William Armour Thayer. (New York: G. Schirmer.)

These two June songs come from the press in good season for the singers prepare them for the month in question. Mr. Coombs's song is a little vocal vorte, set to an engaging poem by Fred Seitz, that shows the genuine melodic quality and refined musicianship inherent in all this composer's work. Issued for both high and low voice, dedicated to Alma Beck. Mr. Thayer's "June," for high or medium voice, ascribed to Mary Hissem de Moss, has the swing of melody; the passionate work accompaniment and the exultant climax we associate with the song spring rather than that of summer. These two songs, so different in concept yet each of such individual interest and development, might well be presented a recital program as an "a-b" number.

* * *

"CORALS." By Bryceson Treharne. "Jewels." By James H. Rogers. (New York: G. Schirmer.)

We will not venture as far as our friend who recently told us that he regarded the Welsh composer's "Corals" as the finest song the latter had yet composed. Remembering other songs by the same composer, we hesitate to so intently award the palm of pre-eminence. But "Corals" is indubitably a fine creative effort and, inspired by a poem of Zoë Akins, Mr. Treharne found a bell-clear, undulant melody of 6/4 time, half the charm of whose flowing melody is due to the rise and fall murmuring accompanimental figures, eighth notes, moving above fundamental harmonies that lend it color. This "Idyl," to use its secondary title, is issued for high or medium voice, and is with which the intelligent singer can secure very lovely and definite quality of effect. Mr. Rogers's "Jewels" is a poetic musical thought which deserves to be called precious. A three-page song in slow tempo, with an expressive climax, it is dedicated to John McCormack, and is a melody which that great singer can develop with maximum effect. It is issued for high voice.

* * *

"GUIDE TO SCALE AND ARPEGGIO PLAYING." By John Thompson. (New York: J. F. Schroeder.)

This little guide—there are no more than fifteen pages to it in all—is intended to meet every-day needs on the part of both piano teacher and pupil. It is a concise book of reference meant to fix in student mind the main rules covering construction and fingering of scales, arpeggios. To aid in securing this as the compiler mentions in his preface, "In many instances technical terms have been abandoned for the more easily learned and memorized *pianos* of the average music studio." In the final section of the book the author has drawn on his own ideas and the experience of years to build up speed and smoothness in scale and arpeggio playing by varied rhythmic treatment. All in all, while this book covers a field which has already been well exploited, it has many practical advantages and presents its subject in some new angles.

* * *

"SCHEHERAZADE." By R. Spaulding. (Boston: Oliver Ditson Co.)

The title of Mr. Stoughton's song is up glowing visions of Bakstian ballet and the throbbing, sensuous music of Rimsky-Korsakoff. Alas, a closer examination dispels them! Not that it is a bad song, as Oriental songs go, but does not ring true. The text is anything but a real poem in the first place; not evocative, it creates no atmosphere. Perhaps for this reason the music is in the same respects. The melody is flowing and unconstrained and the rhythmic formulae of the accompaniment support it appropriately. F. H. K.

Says Musicians with Our Army Abroad Opened Expatriates' Eyes

Entertainers Helped as Much as Doctors and Nurses to Win the War—Showed Americans Long Resident Abroad What Their Countrymen Could Do—Passing of the Unpatriotic American Brings Hope for Our Musicians.

By LEONORA RAINES

AS it from the lips of one who knew what he was talking about or was in the columns of MUSICAL AMERICA (same thing!) that I recall these words: "I know of no profession outside that of medicine or surgery that has a glorious record in this war as the soldier, player and music teacher of the United States?"

From the outbreak of hostilities to the days of the fighting I was in the thick of the war. I saw what Americans were doing not only for the wounded soldiers but for women and children in devastated districts. As soon as the war was declared war the American entertainers mobilized systematically and got to work. Those who could not cross the ocean were devoting themselves to amusing raw recruits in home camps. As to the great number of Red Cross "Y" entertainers that I would chiefly mention—musicians who served in bands, those who went as choral instructors, pianists and teachers who volunteered to go to the front, others who gave lucrative engagements and went to the front singing to our boys.

I heard of the musicians everywhere, saw them everywhere. They did not shirk their duty, they apparently did not mind bodily fatigue or self-interest. Honor to whom honor is due! We all know that the musicians of America did, in their sphere, as much to win victory as the doctors and nurses did in theirs, they gave what was almost life itself

to the soldier off duty. Ask those boys who have returned and are still returning what they think of the American musician.

Ask them also what they think of other things American, and weigh the answer well, for their opinion is valuable. The United States military man left home with an open mind. He might not have been able to converse fluently in a foreign tongue, but he was neither blind nor deaf. Indeed, all his faculties were alive and on the job. The boys were taking note of everything, things artistic not excepted, and now they have returned to their own country with a high regard for most things of domestic origin.

European Obsessions Shaken Off

It is granted that the American man is more patriotic than his sister, his cousin, or his aunt. One trip abroad has shaken off any European obsessions he may have had. He is not emotionally prejudiced; he weighs things disinterestedly, and he is not carried off his feet by anything just because it carries a foreign tag. But patriotism has awakened with the war, though it may take another generation before we justly appreciate the broadness, the talents and the trained practicality of our people.

With their natural gifts, American musicians are coming into their own, but for some it took a trip to Europe to give them dignity in their own and other people's eyes. I know and could name American musicians who lived away from home so many years that they did not believe it possible for a new country to make such artistic progress as America actually has done, and they thought of

conditions as being just as they had left them twenty or twenty-five years before.

When the war broke out American residents in the Allied countries banded together to demonstrate to the natives how things move when unified will is put behind muscular force. Relief workers began to arrive. In 1917 came our soldiers, with American musicians and entertainers. The expatriated Americans rubbed their eyes and stared. That charge at Chateau-Thierry told what our army could do, and when the expatriates became justly proud of the further achievements of the boys and began to grow accustomed to tales of their valor and of what bands of workers were accomplishing in the camps, they became prouder still, for what their countrymen did fed their vanity.

Awakening of the Expatriates

What an awakening there was among the members of the American colonies abroad who used to declare that they would never live in the States again because there was no art there! Many members have given up residence abroad to come home, convinced among other things that America not only has taken a worthy place in musical effort, but is a leader in it. They themselves are the very ones that ask everybody to work for the common interest of their own deserving country, in which there is such a love for the best in art, and they are keen to see that a square chance is given our musicians.

Such European-minded snobs as still exist should be banished by suggesting that they go to live in the country they extol so highly and are always ready to put before their own. And as long as we're on the snob subject, I should like to say that I believe those very people are *au fond* as loyal Americans as others, and if they thought they would really be banished from their own land, they'd cry their eyes out. It used to be the fashion to exalt everything from the Old World, and these people with few ideas of their own simply followed that fashion uncritically.

Americanism in art as in other matters has come to stay. Why? Because it is based on the broadening and uplifting principles of unselfishness and equity. America is not a mere unit in a big system, but a free, mighty and prosperous sovereign power, willing to help the oppressed, friendly to all except those who wrong or attack her; not an "America over all," but an America kept independent by Americans who stand for America first. This principle is sure to be widely applied to musicians, so that the American music-maker will no longer have to gain victories abroad before he can hope for recognition from his own people.

JOHN DE HECK IN SARATOGA

Admirable Recital Given by Tenor Before Large Audience

SARATOGA SPRINGS, N. Y., May 10.—John de Heck, tenor, of the faculty of the Skidmore School of Arts, gave an admirable recital last evening at College Hall. He began with the "Waft Her, Angels" aria from Handel's "Jephtha," singing an Italian group after it by Lotti, Sibella and Tosti. There were also French songs by Delibes, Hahn and Guilmant. A Russian group by Gretchaninoff and Rachmaninoff was finely done, and American songs by Whelpley, Dunn, Fairchild, Harry Alan Russell and Mark Andrews' "In Flanders Fields." Mr. de Heck revealed a fine voice and excellent interpretative power. The accompanists were Mrs. Minnie Goodale Miller at the organ and Harry Alan Russell at the piano.

Mr. de Heck who was formerly vocal instructor at Baylor University at Waco, Texas, has been studying in New York during the last five summers with Frank Hemstreet. He will study this August at Woodstock with the Hemstreets, doing voice work with Mr. Hemstreet and song interpretation with Mrs. Hemstreet.

Plan Five-Cent Admission Fee for Yonkers Festivals

YONKERS, N. Y., May 18.—Arrangements have been completed by Julius Hopp to give a series of community festivals here, the first to be given on Saturday evening, May 31, at the Victory Theater. Several choruses will participate, an orchestra of twenty musicians, local talent, including the Steadman Family Ensemble, and Viola Dana, lyric soprano. In order to bring the festivals within the reach of the entire community only a five-cent admission-fee will be charged. Prominent citizens have arranged to support the movement.

HARRIET FOSTER TO GIVE A NEW YORK RECITAL NEXT FALL



Harriet Foster, Contralto

As one of the featured soloists at the first public concert given by the Oratorio Society of the New York Christian Science Institute in Aeolian Hall, April 28, was Harriet Foster, contralto, who scored a gratifying success.

Much credit was also due her for her work during the past Winter in training the alto forces of this organization.

Mme. Foster will be heard in a New York recital next season.

FESTIVAL IN ATLANTIC CITY

Crescendo Club Sponsors Concert Given by Combined City Forces

ATLANTIC CITY, N. J., May 9.—For the first time, a May Festival was held in this city, when on Thursday evening a concert was given before an audience that filled to capacity the ball-room at the end of the Steel Pier. The music-lovers of the club, augmented by members of the Crescendo Club and Ida Taylor Bolte, Anna Shill Hemphill, Ida Westney and Lillian Boniface Albers, formed the chorus of 135 voices, conducted by Dr. Johan M. Blose. It was assisted by Isabelle Akincff, soprano; Henry T. Zurney, tenor; Fulton R. Stone, baritone, and the Steel Pier Orchestra, J. W. F. Leman, conductor.

The choral offerings were Haydn's "The Seasons," the "Inflammatus" from the Rossini "Stabat Mater," the "Hallelujah" from "The Messiah," all excellently given. A Mendelssohn concerto and piano solos were played by Lois P. Sweisfort and Ethel C. Marina, pianists, both pupils of Dr. Blose. The orchestra presented Goldmark's "Sakuntala" Overture, Rimsky-Korsakoff's "Scheherazade" and a Debussy "Arabesque." The officers of the Crescendo Club are responsible for the festival, which was given especial significance by the fact that the New Jersey Federation of Women's Club is at present holding its convention here.

V. B.

Three Operas Given by Scotti's Artists Delight Shreveport, La.

SHREVEPORT, LA., May 2.—The people of this community turned out in force to greet Antonio Scotti and his artists. "Cavalleria," with Francesca Peralta as Santuzza and Francis MacLennan as Turiddu, had a brilliant performance. No less delightful and entertaining was the production of "L'Oracolo." As a medium for Mr. Scotti, it afforded exceptional opportunity. Charles E. Gallagher as Win-San-Luy confirmed all the expectations that had been raised by his former appearances here. The last opera presented was "Madama Butterfly." Special interest centered in the appearance of Florence Easton in the title rôle. She proved herself a most interesting Butterfly. Orville Harrold as Pinkerton proved that he had a personality as attractive as his voice. The orchestra, under the direction of Carlo Peroni, gave valuable assistance to the singers, as well as delight to the audience, although at times the volume was too great for so small an auditorium. Too much praise cannot be given to the chorus.

V. R.

ERNESTO BERÚMEN

MEXICAN PIANIST APPEARING WITH MME. SCHUMANN-HEINK

Ernesto Berúmen, a Mexican pianist, played during the interims and won round after round of appreciative applause by his mastery of the technique of the piano-forte. His rendition of Brahms' B Minor Rhapsody was especially praiseworthy.

—Binghamton Republican, April 24th, 1919.

The piano soloist, Ernesto Berúmen, is a young artist whose equal is not always heard even where the time and place demands. Mr. Berúmen plays with fine artistry, displaying vigor and alert vitality and gifted musical sense. His reception was enthusiastic and appreciative and it was felt he added distinct excellence to a wonderful evening.

—Elmira Star-Gazette, April 26th, 1919.

He won the hearts of the audience with his first selection and an encore was demanded, which he gave. This young man is a true artist, with the real musical feeling, and his modest manner made his playing the more appreciated. He seemed to play right to the heart of the people through his instrument. He gave two encore numbers.

—Elmira Advertiser, April 26th, 1919.

Following Madame Schumann-Heink, Ernesto Berúmen, the famous pianist, appeared and played two numbers. The first was "The Ballet of the Happy Spirits" by Gluck-Friedman. Berúmen played it with such fineness of feeling and gentleness that he expressed the contentment rather than the gale of happiness. His other selection in this group was "Rhapsody in B minor" by Brahms. He played it with intensity, but without harshness of tone. Berúmen appeared again and played two charming numbers. "Romance" by La Forge was unusual and beautifully executed, and "Allegro de Concerto" by Enrique Granados, exhibited the pianist's firm touch and clear technique in his quiet gentle way. Berúmen is thoroughly artistic in his work, and made a wonderfully pleasing impression on his audience.

—Elmira Herald, April 26th, 1919.

Mme. Schumann-Heink was assisted by Ernesto Berúmen, a Mexican pianist of marked ability, whose playing met with great favor.

—Boston Globe, April 28th, 1919.

Mr. Berúmen made a most favorable impression at the piano by a pleasing combination of mechanical deftness and lyric and emotional appreciation. His playing of La Forge's exquisite "Romance" was as appealing a suggestion of musical color and atmosphere as one could wish to hear and feel.

—Boston Herald, April 28th, 1919.

The piano soloist was Ernesto Berúmen, Mexican, who created quite a sensation with his temperamental playing. He seemed to be an artist of moods, now drifting along in some dreamy air, now shifting in sudden transition to the quick measures of a ballet, only to drop back again to the more sombre notes of the visionary. One of his most applauded selections was "Romance" by La Forge. Berúmen exhibited extraordinary technique for so youthful an artist, his pedal work calling forth particular commendation.

—Auburn Advertiser-Journal, April 30th, 1919.

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Chamber Music: Rejuvenator of Creative Art

The Decay of Intimate Music of the Home—Cultivation of Absolute Music Would Obviate Lack of Sympathy Among Musicians Which Is Attacking Roots of Creative Art To-day—What the String Quartet Holds for Amateur and Professional Alike—The Joys and Essentials of Ensemble-Playing

By the Rev. F. JOSEPH KELLY, Mus. Doc.

PROBABLY no other form of music continues to be so popular and to hardly any other form could we turn day by day with such abiding satisfaction as we do to chamber music. It may be confidently asserted that the more this kind of music is cultivated and the more thoroughly its literature is known and studied, the more it enshrines itself in the affections of the people. Of all musical forms, chamber music is best adapted for home consumption, and its cultivation by any community may safely be taken as an evidence of high musical taste. Chamber music is heard to the greatest advantage under what may be called domestic conditions, although to-day the tendency seems to be to perform chamber music in large concert halls.

Chamber music in its true sense seems to have had its beginning in the year 1600. Its birth-place was Italy. Thence it spread to other countries and took firm root as the ideal form of household music for the middle classes. In no other form of music does the composer express his ideas so intimately. He comes to his audience and speaks to them as artist to artist, expecting of them thorough musicianship. Chamber music reveals the innermost thoughts of the composer, his delicacy and strength. The personality of the performer is eliminated; the musical ideas do not depend on the technique, intelligence and temperament of a single artist. The literature of chamber music is so varied that one can find duos, trios, quartets, quintets and sextets among the masterpieces of Haydn, Mozart, Beethoven, Mendelssohn and the more modern writers, Franck, Weidig, Smetana, Suk and many others.

Perhaps less is known of the story of chamber music than of any other department of the art of music. Yet this form of music-making, more than any other, has received the attention of the greatest composers, who have always given their very best.

The whole development of music, in texture, style, form and composition, can be traced to this form alone. All the early secular solo and concerted music was, strictly speaking, chamber music. Concerted music is of very ancient origin, for the Hebrews and Greeks undoubtedly had it. The development of stringed instruments brought it to a high standard. It was the perfect finish and individuality obtainable from a quartet of solo artists which firmly established the form in favor; it was the wonderful blend and satisfaction that brought the string quartet into prominence.

The string quartet may be regarded as the most typical and simplest sort of chamber music. From this form developed the quintet, sextet, double quartet and other more ornate forms. In no musical branch have the classical outlines been more continuous than in chamber music, and though at the present day there are indications of a breaking with tradition, yet there is always something even in modern examples which lends an additional charm to chamber music in the balance of form evidenced in the symphonic ideal and the logical development concomitant therewith. This is more easily understood with this particular branch of music than with any other, as it is the one form favored exclusively by genuine music-lovers. However advanced and free our ideas of musical structure may be, when we come to chamber music we never cease to delight in niceties of proportion, logical sequence of ideas, balance of tonalities and all the other graces of the classic tradition.

What Chamber Music Is

The term chamber music includes all purely instrumental work from the solo up to any concerted form for less than the full orchestra and adapted to playing in a small hall. The sonata form, created by Haydn, developed by Mozart, and enriched by Beethoven, constitutes the very essence of chamber music. Nearly all the works that can be in-

cluded under the term chamber music have the familiar sonata form.

The string quartet, the most common example of this form of music, is the most perfect musical symbol of unity and variety; unity, because the four instruments express one homogeneous and emotional species of tone, and variety, because the executive resources of the four instruments are inexhaustible for the expression of every known thought and mood in music.

The great beauty of melody produced by the four stringed instruments bears a striking resemblance to the human voice. Much of this beauty is the result of the repetitions of the leading melody in various keys, now on this instrument, now on that, now in unison for two instruments, now entire, now in part. The steady march of the development of the string quartet gives place at times to short excursions or flights of cadenza which appear now on this, now on that instrument, and are naturally made up of the most effective materials.

The chord effects from the string quartet are characterized by sweetness and a certain tender half-vocal thrill which impress the ear with a feeling of positiveness and energy, emotional in the extreme, by reason of its seeming to strain through and overload the mere physical substance of the tone. One peculiar beauty of the chords from stringed instruments is their power of making a sudden *crescendo* which lifts the emotion like a flame fanned by a sudden gust of air.

There is no reason why appreciation for this highest of all forms of music should not exist in every home where the musically inclined of a family or community who have become proficient performers on stringed instruments can form quartets which would be of musical benefit to those privileged to hear them. If you play a stringed instrument, why not make the acquaintance of those who play other stringed instruments, so that a quartet or trio could be organized, and some of the most inspired music written for those instruments by Beethoven, Mozart, Haydn, Brahms, Schumann, be enjoyed? Friendship goes hand in hand with chamber music playing. There is nothing that gives more satisfaction to everyone concerned than the playing of chamber music, for there is nothing else that requires so fine a sense of form, of color or of balance, nothing else which gives such musical enjoyment or raises the standard of appreciation.

One of the chief charms of the string quartet is the capacity of all the instruments to play with just intonation. This perfection cannot be indefinitely maintained, because the co-ordination of mind and eye and muscle suffer through age. Good intonation is the natural sequence of good tone. String tone at its best affords to the trained ear thrills which are of the nature of mystery, and nowhere in instrumental music is it heard to such advantage as in the quartet. Some of the chords which Beethoven wrote seem to lead one to the brink of the infinite. Without the co-operation of the string tone, they could not be given the same ravishing effect. It is in the power of this tone to sustain, to swell, to have the vocal effects of *portamento* and *vibrato*, advantages which no other tone possesses in such perfect degree.

Advantages of Quartet-Playing

One of the advantages of quartet-playing is that technically it is less exacting than solo-playing; yet its difficulties must not be estimated too lightly. The performers of intermediate parts, with a good technical equipment, sometimes claim that their interest wanes, because they have not enough to do. This may be true to a certain extent, if we consider the more modern string quartet, but such is not the case with the quartets of the great masters. The first violin should be the first among equals, and the four instruments should form one concerted whole, no instrument being secondary to any of the others. Thus violinists of equal technical efficiency will be encouraged to play together to the signal advantage of each, and string quartets will then constitute a more important

part in the musical life of the community than they do at the present time.

Chamber music of the string quartet type is one of the finest vehicles for the expression of music of an exquisite form, for it requires for its keen appreciation a fine sense of the most delicate and subtle harmonies found in its highest development among the musically cultured. It has its greatest opportunities in small halls, for small audiences appreciate more quickly. There is present a spirit of unity which makes for a unified sense of enjoyment. The literature for ensemble music is the richest in the art, and the greatest composers have expressed in it their deepest and most wonderful thoughts. The practice of ensemble playing makes one a better musician and gives one a broader outlook into the world of music in general. The early quartets of Mozart and Haydn are well within reach of the amateur, and so are many of our modern ensemble pieces too, so that ensemble playing need not be confined to professionals only.

Devotion to chamber music is one of the marks of musical culture; a musician who does not relish it must be lacking in taste. It is essentially related to the mental side of the art, and the musician who merely represents the executive side cannot see its merits. The noblest compositions in chamber music have been written by the greatest musicians of the world, and it is in this form that they have expressed themselves at their best. No person who is deeply endowed with the artistic spirit can fail to enjoy quartet music. We cannot say that we truly understand the great masters of the art of music until we have imbibed the spirit of their ensemble works. Through the study of these works one gains a knowledge of phrasing and a conception of tone, freer feeling, quickness of perception and a most thorough musical individuality.

Chamber music as a form, at least for the time being, has become definitely crystallized, and this indicates either that the need of chamber music no longer exists or that whatever need there may be is a thing apart from the life of to-day. We should endeavor to understand the why and wherefore of this, for we should not allow the most delicate and refined form of music to pass from us without knowing the reason. What chamber music is we learn from its name. It is the music of home and intimacy.

That understood, we may realize the reason for its decadence. Men and women live less at home than they did of old; consequently emotion is more general, less intimate. The delicate and subtle shades of feeling which gave rise to chamber music are not so easily available to the modern composer. The mighty, lent spirit of these times demands mighty, violent art. But restraint, peace have subtle beauties which sooner or later conquer the stormiest art. Such intimacy delicacy and subtlety to be best expressed in chamber music. The union of a few intimate friends, the seclusion of an ordinary home, rise to its most perfect rapture in string quartet. It is a kind of music which sounds thin and amateurish in a concert-hall. If the music is to have degree of intimacy which it needs, should be given in an ordinary room. The players there never need to give sense of striving to make tone, but should always deal with soft rather than loud effects. The unforced emotion playing of a few in a comparatively small room has a spiritual quality which cannot be found under no other circumstances, if that refinement be missing, the spirit of chamber music is gone.

The Pleasure of Music

Musicians lose half the pleasure of their art if they do not acquaint themselves with chamber music. I do mean the usual string quartet and trio only, for there are many exquisite combinations for strings by the best composers, in which the refinement and delicacy of expression and intense climaxes afford both pleasure and surprise for performers. For the usual string quartet combinations the literature is less and a lifetime could be profitably spent just in reading over the music. A library of such music is a valuable asset to the chamber-music player who wishes to become acquainted with classic and modern compositions. To the lover of chamber music the greatest reward comes in the life-long association of a few friends, appreciative and inspiring, who find their greatest pleasure in quartet- and trio-playing.

If public interest in chamber music to continue, we must cease regarding concert of such music as something strange and foolhardy. Unfortunately this is the state of mind to-day. Chamber music is essentially the music of friends, and the composer knows that is writing for an audience small select. He has no incentive to please a gallery, and all affectations and poses out of place. Of course chamber music is still practiced, but its present development has not that delightful sense of intimacy which formerly brought players together; they face each other mentally as strangers. They play the old master's music, but they play them without vigor and seek for their beauties with dissecting knife. There is at the present day an almost universal lack of intimate sympathy among musicians, and the reason lies in the decay of the intimate music of the home.



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May Stanley Tells How She Wrote Her Song, "Little Road of Dreams"

SOME people are born being interviewed, or so you might think to hear them; some achieve interviews after much effort; some have interviews thrust upon them, and some after years of interviewing other people, find themselves being interviewed. Which last is what recently happened to May Stanley, whose charming manner and clever brain have coaxed many a reluctant musical celebrity into a loquacity that amazed him when he came to read about himself later in the pages of *MUSICAL AMERICA*.



May Stanley

But Mrs. Crowell, as her name really is "back home," happened to write a particularly fascinating little song, that sort of "scribbling," as she calls it, being a favorite diversion of her leisure moments. How the idea came to her and how A. Walter Kramer, the composer, came to write music for the little lyric was all told in the *Evening Sun* recently, as thus:

It was just after peace had been declared last fall that May Stanley, song writer, and wife of Capt. Merle Crowell, now on the other side, was walking in Staten Island one day and chanced on a little cottage set in a clump of woods. It was a shabby cottage, unpainted and rather forlorn. The path winding up to the doorway was a tangle of grass. But in the window was a service star.

"I thought of all the thousands of little paths scattered over America waiting for the lad—brother or son or sweetheart or husband—who would come along it some day," said Mrs. Crowell. "There's a little pathway waiting for the coming of your feet"; that line just swung into my mind. That night I finished the song

and named it 'Little Road of Dreams.'

But the finish was only the beginning. It was like the house that Jack built. The song lay for some weeks on Mrs. Crowell's office desk until one day it happened to catch the eye of A. Walter Kramer. The composer asked to read it. "I'd like to do the music for that," said he as he laid it down. A few days later he was drumming at the piano in a publishing house. "What's that you're playing?" demanded the publisher. "Chorus for a song—haven't done the music for the verses yet," said the composer. "Hurry up and do them, then," answered the publisher. "I'll bring that song out." While it was still in manuscript, John McCormack heard the composer play it in the publishing house. "I want that song," said the great tenor, who is one of the best friends of the 165th, and promptly put it on his recital programs. Since then it has been sung on recital programs in practically every part of the country. Talking machine records have been made by Colin O'Moore, the new Irish tenor of the Metropolitan; Percy Hemus and a dozen others. Vaudeville singers and recitalists on the Chautauqua and Lyceum stage have followed. And there isn't a demobilization camp in the country where this song has not welcomed the returning heroes.

Secret of Popular Hit

"What is the trick in writing a popular hit?" Mrs. Crowell was asked.

"There aren't many rules in writing lyrics but these three are fundamental," answered she. "Have something to say, say it in as few words as possible, and use words of one syllable if you can."

"There isn't any way in which one can reach the heart of the people so quickly as by a song. Who was it wrote, 'And one with a new song's measure shall trample an empire down'? I have wondered why the people who are so concerned about better citizenship do not give more thought to our songs. The most delightful music too often has banal, silly, often vulgar words. Our American folk music—call it rag if you like—is pure melody; but so often we spoil it through the lyric to which it is set. I

want to see some of our fine poets—men and women who have proved they can write simple, lovely things that stir the heart of us—turn to song making."

"Did you ever hear one of your own songs given by a big crowd?" Mrs. Crowell was asked.

"Oh, yes. At the Hampton Roads Naval Base Theater the glee sang 'Spring Will Return With You,' another of my 'welcome home songs,' which was set to music by Geoffrey O'Hara, who wrote the famous 'K-k-katy.' Emma Roberts, the New York contralto, sang the verse, the Glee Club sang the chorus, and finally the audience of naval officers and 'gobs' came in, too. When you hear for the first time one of your own songs given by several thousand men and realize that they are enjoying it—well, it's a thrill that won't come often."

APPLAUD U. S. KERR'S ART

Music Lovers in Lowell, Mass., Enjoy Interpretations of Popular Bass-Baritone

LOWELL, MASS., May 11.—U. S. Kerr, the New York bass-baritone, emphasized former successes here in his recent recital appearance with Meta Schumann, soprano, at Colonial Hall on the evening of May 9. Mr. Kerr revealed admirable smoothness and purity of tone in songs that require these qualities together with excellent breath control and a flowing legato. Singing in Italian, French and Norwegian languages, besides the English songs, he gave impressive interpretations of a varied program which comprised a number of patriotic works. Treharne's "A Song of France," Murchinson's "The Kilties March" and Ward Stephens's "Christ in Flanders" were especially pleasing. Other offerings which were given masterful delivery included Spohr's "Rose Softly Blooming," Cadman's "Army Song" from Shanewis, Rossini's "La Calunnia" from "The Barber of Seville," Massenet's "Elegie," Korling's "Kamrat," Kaun's "Longing," Stephens's "Mexicana," a group of old Scotch and Irish, Hildreth's "Passage Birds Farewell" with Mme. Schumann, Capria's "Beneath Thy Window" and Malloy's "Salute the Flag." Several extras were demanded and given.

McCORMACK IN LOS ANGELES

One of Largest Audiences in City's Musical History Greets Tenor

LOS ANGELES, CAL., May 3.—Probably the largest audience in the musical history of this city gathered at the Auditorium to hear John McCormack in recital, when hundreds were also turned away for lack of room.

The popular tenor was never in better form and tremendous enthusiasm marked the entire concert the audience giving him an ovation unparalleled. To a program beyond the usual length the artist had to add nineteen encores, six at the close of the program, when the audience refused to permit the tenor to stop. All the favorites were sung, and so enthusiastically were they greeted that the "Roses of Picardy" had to be given three times and "Mother Machree" was sung twice.

John Barnes Wells Is Soloist at Final N. Y. U. Concert

The fourth and last concert of the eighth season of the Campus Concert Course of New York University was given in the University Auditorium on the evening of May 6. John Barnes Wells, tenor, appeared as soloist with the University Heights Choral Society, William Lyndon Wright, conductor. Mr. Wells' solos included "The Divan of Hafiz," four Persian love-lyrics by Richard Le Gallienne, set to music by W. Frank Harling, "Heart! Have You Heard the News," "Oh, Love, the Beauty of the Moon Is Thine," "Wind of the East," and "Love, if for Nothing Else"; Alexander Russell's "In Fountain Court," Mr. Wells' own "The Little Bird" and "Kitty," George H. Garton's "The Eyes That Come from Ireland" and Campbell-Tipton's "If I Were King." Mr. Wells was much applauded.

Metropolitan Engages Rafaelo Diaz for Two Years More

Rafaelo Diaz, the young tenor of the Metropolitan, has been engaged by the opera for two years more. In his appearances during the last two seasons Mr. Diaz has proved himself an artist of splendid capabilities. He will be heard also in concerts under the management of the Metropolitan Musical Bureau.

FLECK ENDS OPERA COURSE

"Faust" Last Hunter College Offering—To Enlarge Series Next Year

"Faust" was the final offering of the public operatic course given at the Hunter College Evening Sessions by the American Art Education Society. As usual, the last night of the course brought together a large audience, with hundreds standing, long before the opera commenced. Señor Huarte, a Spanish tenor, who had sung the part of *Faust* in Spain, Italy and France, gave a splendid vocal and dramatic representation of the title rôle. Miss True's interpretation of *Marguerite* proved to be attractive and charming. The rôle of *Mephisto* was competently sung by Pierre Remington. After the final trio, which brought the evening to a brilliant close, there was discussion as to the plans for next year.

Dr. Fleck announced that the details for next season would soon be published, and that arrangements had been made, not only for a course in Hunter College, but in other parts of the city as well as surrounding towns. Besides Dr. Fleck, who originated the recitals, much of their success has been due to the efforts of Signor de Macchi. The operas given during the term include "Aida," "Trovatore," "Carmen," "Rigoletto," "Martha," "Faust," "Bohème," "Pagliacci," "Cavalleria," "Queen of Sheba," "Butterfly" and the oratorio "Stabat Mater," by Rossini.

The Canton (Ohio) *Daily News* is devoting considerable space to the discussion of musical art and industries. The music editor is Ralph L. Myers.

MARTHA ATWOOD SOPRANO

Scores in Allentown, Pa. April 29th



Photo Dobkin

Allentown "Democrat"

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Ponselle, Jacobsen and Symphony Give Fine Climax to New Orleans Season

Schuyten Forces End Series With Excellent Program—Soprano and Violinist Provide Spirited Concert for Last of Philharmonic Recitals—Extensive Plans Made for Coming Year.

NEW ORLEANS, May 9.—Playing the "Zampa" Overture, the "Walpurgis Night" ballet, an impressive composition by Conductor Schuyten, and "Rouet d'Omphale" the New Orleans Symphony Orchestra closed its third season with a concert on May 4, the rehearsals of which had been attended for weeks by high school and college pupils, musical students and the public at large. The concerts have not been as successful as the directors desired, due to poor attendance. The reason is believed to be the hour at which the concerts are scheduled. Concerts have been held at 5 o'clock Sunday afternoons, and it is thought a later hour would help to popularize them. Plans are being worked out to place the orchestra on a sound finan-

cial basis, and it is believed that the 2000 mark of membership will be reached shortly, insuring another season. Nineteen prominent New Orleans women are canvassing the city for \$5 memberships, under the chairmanship of Mrs. E. V. Benjamin.

Rose Ponselle, dramatic soprano of the Metropolitan, and Sascha Jacobsen proved worthy artists at the closing concert, May 8, of the Philharmonic season. Miss Ponselle, a forceful singer and an unusually attractive young woman, showed much warmth in the familiar Neapolitan "O Sole Mio." Sascha Jacobsen showed superb technique and fine tone in his playing. He played an obbligate to Mlle. Ponselle in the Massenet "Elegie" and proved his mastery in "Symphonie Espagnole" (Lalo), "Souvenir de Moscow" (Wieniawski), "Tam-

bourin Chinois" (Kreisler), "Valse Bluette" (Drigo-Auer), and the Schubert "Ave Maria." Mlle. Ponselle sang the "Bird Song" from "Pagliacci," "Un Bel Di" a group of songs, and the tragic aria from "Gioconda." William Tyroler accompanied.

Five concerts are being arranged for next season, and it is believed that the present membership of 2000 will continue to permit the same high standard of artists being engaged at popular prices. Artists of the best rank have appeared this season as in the past, with crowded houses, each concert entailing an expenditure of only eighty cents to each individual. Thus everyone may hear the best at so slight a cost. Next season's list includes George Copeland, pianist, with the Isadora Duncan Dancers; Toscha Seidel, Mischa Levitzki, Frieda Hempel the Russian Symphony Orchestra and Minneapolis Symphony Orchestra. Corinne Mayer is the president of the Philharmonic Society.

The entire music program is being completed for the biennial of the Federation of Women's Clubs. Mass singing will be the feature and songs of the South will open every session. The folk music of the Cumberland mountaineers, the cotton-picking songs of the negroes and songs of the South generally will be heard.

Mrs. Anita Gonzales-Roeschneider, pianist, and member of the faculty of the Newcomb School of Music, gave a varied program of Nineteenth Century compositions at the weekly recital under the auspices of the college.

Harry Brunswick Loeb has received his passport and will soon be going abroad to choose his artists for next season's opera.

Completion of the transaction by which the Musicians' Fraternal Home Association obtains the building for which it has long been planning was announced recently with the purchase of the property in the French Quarter. The building will be remodeled at once. Entertainments and social gatherings will take place here for the 260 members. George A. Paoletti, bandmaster, and Charles Weinberger have been untiring in their efforts to establish this home it is a step toward the center which local artists hope to establish in the original city, the Vieux Carré of 200 years ago.

Active rehearsals for Frederick Cowen's cantata, "The Rose Maiden," are being conducted by Maxime Soum and A. Balendonck of the Opera Association, with the assistance of the St. Cecilia Choral Society. Joseph Bassich is conducting the cantata which is being presented under the patronage of Archbishop Shaw for the free scholarship fund of Loyola University. H. P. S.

Give Benefit Performance in Lawrence, Mass.

LAWRENCE, MASS., May 7.—"Pinafore" was presented on Sunday evening, May 4, at the Colonial Theater. Director Thomas Whyte, a member of the Emerson Dramatic Players, drilled the amateur or semi-professional actors for two months. Mrs. Theresa Mahoney Donovan, wife of P. J. Donovan, widely known baseball manager, sang *Josephine* with charm and flawless technique. Others who sang well are Katherine A. White (*Little Buttercup*), Herbert Proctor (*Ralph Rackstraw*), Rudolph Janson LaPalme (*Captain Corcoran*) and Dr. Robert Farquhar (*Bill Bobstay*). Truly Gilbertian was the humor with which George A. Harrer and David A. Condon took the parts of *Sir Joseph Porter* and *Dick Deadeye*. The production was under the auspices of the Emerson Players and for the benefit of the Soldiers' and Sailors' Welcome Home Fund. A. L. McL.

Montgomery's Chorus Gives Cantata

MONTGOMERY, ALA., May 5.—The musical activities of the War Camp Community Service at Montgomery came to a close yesterday afternoon, when the Community Chorus, under the direction of Capt. Foster Krake presented Gaul's "Holy City" in the City Auditorium. The Montgomery organization was augmented by a chorus from Selma and several individuals from Troy, the aggregate forming a chorus of one hundred. The choruses were all well sung, and the soloists acquitted themselves most creditably. These were Mrs. F. B. Neely and Mrs. Howard Gerrish, sopranos; Mrs. J. N.

Barker and Vernelle Rohrer, contraltos; E. A. Upham and Walter Monroe, tenors; Howard Gerrish and James H. Lakin, basses. Mrs. Creagh of Selma sang during one of the intermissions; she displayed a voice of unusual sweetness. Especial credit is due Capt. Krake for his untiring efforts to bring up the Community Chorus to the point of excellence displayed in its final concert. Mrs. J. Haygood, accompanist, deserves especial mention for her work at the piano. W. P. C.

Raymond Havens Plays to Aid Destitute French Musicians

PAWTUCKET, R. I., May 2.—A successful recital under the auspices of the Pawtucket branch of the American Federation of Musicians in France was given by Raymond Havens, the gifted Boston pianist, in the Y. M. C. A. auditorium on Wednesday, April 30.

An engaging program of wide range and interest, embracing works of Schumann, Chopin, Grieg, Saint-Saëns, Alkan and Liszt was given masterful interpretation by Mr. Havens, which won for him many rounds of enthusiastic applause. There was a large audience and it is announced that over \$300 was raised for the destitute musicians in France.

Trio of Women Artists in Santa Barbara (Cal.) Concert

SANTA BARBARA, CAL., April 30.—Miss Mukle, the English cellist, Ethel Cole, the New York pianist, and Margaret Huston Carrington, soprano, scored a distinct success in recital at the Potters Theater on April 28. These three gifted artists were heard in ensemble and solo numbers by a large audience.

Miss Mukle won deserved praise through her admirable interpretation of works by Boccherini, Bach and Grieg while Mrs. Cole revealed admirable pianistic gifts in a masterful reading with Miss Mukle, of the Grieg sonata in A minor and other delightful works. Mrs. Carrington sang artistically numbers of Gretchaninoff, Debussy, Brahms, Scott and several Old Irish and Scotch songs.

Homer Has Aid of Florence McMillan in Montclair Concerts

MONTCLAIR, N. J., May 12.—Among the recent appearances in which Florence McMillan, New York pianist, accompanist and coach, won deserved praise for her sterling accompaniments, was the benefit recital given by the Mountaineers Hospital Auxiliary at the Montclair Theater on May 5. Mme. Louise Homer the contralto, presented an interesting program of works by Beethoven, Handel, Bach, Saint-Saëns, Thomas, Homer, Reichardt, Wade, Carpenter, Seiler and Marziale. Both soloist and accompanist were so cordially received by the large audience that the concert was repeated May 6.

Marie Sundelius Assisting Artist at Brooklyn Lecture

Edward Falck's lecture on Chopin, Schumann and Debussy, at the Brooklyn Music Schools of Music recently, was illustrated by Marie Sundelius, soprano, of the Metropolitan Opera. Mr. Falck played in finished style excerpts from both composers. Mme. Sundelius sang Chopin's beautiful "Depuis le jour" aria from "Louise," in delightful style. For Debussy, she gave his "Clair de lune" and "Fantoche," with exquisite interpretation. Many prominent musicians were present. A. T. S.



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WAR-DAZE STILL GRIPS LONDON, BUT MUSIC ABOUNDS

Dr. O. P. Jacob Depicts Conditions in Britain's Capital from the Viewpoint of the Visitor—Rooming Places at a Premium and Rationing Not Yet Abandoned—Some Think London Destined to Become One of World's Great Music Centers—German Music Heard Everywhere—Sir Henry Wood Explains Why He Refused the Boston Symphony Conductorship

From MUSICAL AMERICA'S European Manager]

THERE is a vast difference between travelling to Europe now and in pre-war days. Although the ocean grey-grounds of the Atlantic to-day, officially at least, are employed as troop-transport only when sailing westward, the traveller on a Cunard-liner even when bound for Europe cannot by any stretch of imagination conceive himself being on anything else but a transport. As it be-comes a steamer enlisted in the military service, such an erstwhile floating hotel has been very thoroughly stripped of all superfluous luxuries and conveniences so as to present a picture of utilitarian sim-plecity. The cold, stern aspect of war prevails, clings to all surroundings. The war is virtually over, one is told— one tells oneself. And yet, on arriv- ing in Liverpool, it would seem as though the warring world were merely taking respite to catch its second wind, so to speak. The proceedings of the alien in- spection officials bear all the earmarks of very painstaking, severely exhaustive measures. To be sure, the general in- formation to be gleaned is that it is no longer the completely finished German who is to be guarded against, but rather the seriously considered menace of Bol- shevism. Be that as it may, all these restrictions and time-robbing formalities, irksome as they undoubtedly are, bear striking resemblance to a state of war. But they are only pin-pricks compared with what is to come. When the traveller finally reaches London, he is confronted with the extremely significant problem of finding accommodations to rest his weary head. People here often spend days, yes, in weeks, in seeking quarters. When a facetious moment at the Covent Garden Offices, I answered the query as to where I was living with the remark that I was stopping at the Grosvenor, that after Tuesday my address prob- ably would be the first bench in Hyde Park. I found that my little joke was not considered the least bit funny. With a lovely solicitous face Mr. Blois, the en- ergetic executive of Covent Garden, in- formed me that I should probably have plenty of company. All hotels—except the most fastidious ones at two to three guineas a day—are not only crowded, but are even encumbered with waiting list for weeks in advance. And then ultimately, through the media- tion of considerate London friends, a room has been secured, one may not swell with the pride of the possessing class. One is mildly but firmly informed that it is to be understood that the hotel's hospitality can only be enjoyed a certain number of days as at least a dozen other applicants are pat- iently waiting for that identical room! In all manner of hopeful predictions are circulating through London's cold war atmosphere, substantially to the effect that these and other measures are alleviated during the month of May. Meanwhile, one lives on two ounces of beef a week, with a generous mar- gin of supply, on American bacon the quantity of which conjures up envious pic- tures of comfortable profits collected by ingenious packers at home. But one would have thought that good

old conservative London could offer us a foretaste of the impending prohibition disaster in the United States. Who would ever have believed that whiskey—that good old standby of sturdy John Bull—might only be bought in the Brit- ish Isles during certain hours, from 1 to 2:30 p. m. and from 6 to 9:30 p. m.!

An Uneradicable Memory

More and more does one become im- pressed with the fact that London has suffered from the war. Ever and again it would seem as though the people are still a bit stunned from all they have gone through. At social as well as pro- fessional visits, the inevitable topic of conversation bound to crop up is the Lon- don air-raids. It seems a subject of conversation in which all Londoners are interested and which in some form or other they are bound to broach before long. Even the very busy business man, if he hears you have not been to London during the war, finds time to recount this or that experience in connection with some air-raid.

There are those of the professional world who seem to think that as London has got over the hurdle so beautifully, in keeping up such undiminished musical activity all through the war, that there are hopes of its becoming one of the great musical centers of the world. *Qui viva verra!* On several occasions the writer had spoken to professional artists and others of the many persons in America who during the war were inclined to point to England as the very acme of broad-mindedness, worthy of emulation, by reason of the unabated production of Wagnerian and other German works. But curiously enough, we were answered with a rather quizzical smile and were asked: "Well, do you really believe it?" And then we were told that it was not so much a matter of broad-mindedness as of utter indifference on the part of the average Englishman toward the com- poser of a work; that the average Eng- lish opera or concert attendant scarcely knows who Wagner was. Thus the erudite of every country ever seek to belittle their compatriots! Without voic- ing an opinion pro or con in this con- nection, it must be admitted that one hears an astonishing amount of German music here—Schubert, Schumann, Wag- ner, Weber, wherever you turn. On the other hand, the Covent Garden manage- ment informs me that Wagner is not to be included in this season's repertoire. The difficulty also was pointed out of getting the requisite artists to sing these operas in English.

Still another feature of the war that is registered with mixed feelings in Eng- land is the question of "making the world safe for democracy." It is generally ad- mitted that at no time in all the history of England have the (shall we say) working classes been so self-assertive as to-day. The former deferential manner of the simpler people is noticeably wan- ing.

A Remarkable Young Conductor

Now then, to musical London! The Beecham season at the Drury Lane Thea- ter has been a success according to all obtainable reports. As American readers know, Wagner has been a salient feature in this operatic cycle. But while Sir Thomas Beecham has been the inspired creative genius in bringing about this rather remarkable war-time phenomenon, as a conductor he has had to share honors with Julius Harrison. I had heard before of this young conductor—he is really young—as being what we are wont to term promising. But I had hardly looked forward to finding him the remarkable young orchestral Siegfried that he is. When on Tuesday night at the Drury Lane he led his orchestra, of certain limitations to be sure, through the "Tristan" Prelude, a master of the baton of decided distinction was re- vealed. And this impression remained throughout the performance, which, orchestrally at least was a most pleasur- able surprise. While this instrumental body as a whole does not present the subtle buoyancy and iridescent tonal glitter of some world-famous orchestras, one could but admire unstintingly the classically perfect exposition of the score. If I am to offer a criticism, it is to cavil at Mr. Harrison's leniency in now and then allowing the singers to drag their tempi for the benefit of dramatic effects.

But if, orchestrally, the performance was a success, the singers on the stage, in fact the entire *mise-en-scène*, cannot be accorded the same favorable comment. Frank Mullings, of fine physique, made

a statesque enough *Tristan*, equipped with an admirable tenor voice and mu- sicianship rather above the ordinary. For the present, however, his conception of the rôle dramatically and vocally is rather hazy. He was not so much the heroic figure or the impassioned lover as the operatic tenor who groped his way through the not fully grasped mazes of his rôle. Rosina Buckman as *Isolde* at- tracts interest by reason of a rather re- markable dramatic soprano voice—in places. Her vocal registers are indeed very uneven. Herbert Langley's *Kur- wendal* is a conception all his own, which, unfortunately, is, however, scarcely ac- ceptable. This is all the more deplorable as his baritone voice is not without cer- tain distinct merits. Most acceptable as a component feature of the ensemble was the *Brangaene* of Edna Thornton. Un- fortunately the business on the stage, as well as the setting, was fairly primitive. Further works given this week at the Drury Lane were "Boris Godounoff," "Bohème," "Madame Butterfly," a repe- tition of "Tristan," "Ivan the Terrible," Bizet's "Fair Maid of Perth," "The Magic Flute" and "Il Trovatore."

Interest in Higgins Opera Season

As this quite remarkable season of grand opera in English draws to a close, interest is being transferred to the ad- vent of the Higgins grand opera season at Covent Garden. Anent Mr. Higgins, it was a matter of interest to find that the Covent Garden impresario had never had the intention of coming to New York this season. My reference to the expect- ancy manifested in New York profes- sional circles at his heralded arrival was noted with genuine surprise. Meanwhile, Mr. Higgins being very ill, much of the responsibility and preparatory organiza- tion for the coming season falls on the shoulders of Mr. Blois who has just re- ceived his discharge from the officers' corps of the army. The coming season of the Grand Opera Syndicate, Ltd., at Covent Garden, to be given in conjunc- tion with Sir Thomas Beecham, Bart., is scheduled to begin May 5. The artists thus far engaged are:

Sopranos: Katharine Arkady, Borghi- Zerni, Emmy Destinnova (formerly known as Emmy Destinn), Louise Edvina, Minnie Egner, Nellie Melba, Mignon Nevada, Mar- guerita Sheridan (début) and Elsa Stralia; mezzo-sopranos and contraltos: Louise Bérat, Olga Lynn, Leile Megane (début) and Alys Mutch; tenors: Anseau de Brussels (début), Thomas Burke (début), Capuzzo, Alessandro Dolci, Octave Dua, André Gilly and Giovanni Martinelli; basses and baritones: Edouardo Cotreuil, Robert Couzinou, Désiré Défrère, Dinah Gilly, Alban Grand, Gustave Huber- deau, Alfred Maguenat, Pompilio Malatesta, Taurino Parvis and Michele Samperi; con- ductors: Sir Thomas Beecham, Leopoldo Mugnone and Percy Pitt.

The season is to continue for twelve weeks, until July 28. The repertoire comprises twenty-nine operas, which in- clude the following works:

"Aida," "Bohème," Zandoni's "Francesca da Rimini," "Gianni Schicci," "Giojella della Madonna," "Il Tabarro," "Iris," "Madama Butterfly," Puccini's "Manon Lescaut," "Pagliacci," "Rigoletto," "Simon Boccanegra," "Suor Angelica," "Tess," by d'Er- langer, "Tosca," "Traviata," "Un Ballo in Maschera," "Alceste," "Faust," "Louise," "Manon," "Pelléas et Mélisande," "Roméo et Juliette," "Samson et Dalila," "Thaïs" and the "Thérèse" of Massenet. The three follow- ing works will be done in English: "Nail," De Lara; "Night of May," Rimsky-Korsakoff and Borodine's "Prince Igor."

Good Friday saw performances of "The Messiah" all over England. Among others, the performance of the Handel oratorio at Bath was of special interest by reason of the singing of the baritone part by our old friend, George Fergusson, who has had quite an active season, once again reverting to the operatic stage in touring the provinces with the Fairbairn Opera Company. Notwithstanding his successful London concert and other ap- pearances and the following he has con- sequently gained, Mr. Fergusson ex- pects to be coming to America very soon. On Tuesday night an American so- prano, Stella Genova, made her appear- ance with a well-selected program. The young artist, who has some very com- mendable assets, was warmly received by the public and press notwithstanding her marked indisposition.

The attraction of the hour in London is that Russian pianist of stupendous tech- nique, Benno Moiseiwitsch. Then, there is the young violinist, also of Slavic stock, Leo Strokoff, of whom meteoric

revelations are expected, as also of the young girl pianist, Hilda Dederich.

Sir Henry Speaks

Sir Henry Wood, who long since has made it a rule "not to allow himself the pleasure of being interviewed," as he courteously expressed it, still was kind enough to ask me to call. As it was with this distinct understanding that I was given the pleasure of spending a delight- ful hour with Sir Henry and Lady Wood, I must refrain from setting forth our conversation, with a single exception. And the exception, which I make with the full approval of the eminent Eng- lish conductor is that when in the course of our conversation on the musical situa- tion and outlook and a dozen and one other topics of the sort, he was asked why he did not come to America when he was offered the conductorship of the Boston Symphony Orchestra, Sir Henry, who is intensely patriotic, replied that he did not consider it quite correct for him to forsake his country while she was at war, during a time when so many artists were going abroad in pursuit of their own interests. He thought he was needed here in his own sphere quite as much as others were needed by England in this or the other helpful capacity. Be- sides, it was the year in which he was to celebrate his twenty-fifth anniversary as conductor of the Queen's Hall Orchestra, an organization which represents his life's work. How could he leave London at such a time? O. P. JACOB.

MARIE LOUISE WAGNER SHOWS ADVANCE IN ART

Friends Recognize Results of Year's Serious Study in Young Soprano's Recital

Before an invited audience, Marie Louise Wagner, the young New York dramatic soprano, was heard in an in- formal recital at the Three Arts Club, New York, on Friday evening, May 16. Miss Wagner is already well known as a concert singer, having made a successful début in recital at Aeolian Hall last winter. Since that occasion she has, how- ever, added to her accomplishments, doing serious study with Mrs. Elizabeth Rothwell, the result of which was shown in the singing she put to her credit last week.

The lovely quality of Miss Wagner's voice has grown richer and fuller, and her technical skill has also advanced notably. She revealed a fine style in the very beautiful though little-sung recita- tive and aria, "Del mio core," from Haydn's "Orfeo," and in the same com- poser's "She Never Told Her Love." With emotional fullness she sounded the undertone of Massenet's familiar "Cid" aria and excelled in a group of French songs by Rhené-Baton, Chausson, Four- drain and Hue, Chausson's "Le Colibri" being given an especially noteworthy reading. The dramatic note of Cui's "Three Birds" she caught most success- fully and achieved splendid results in her American songs, Victor Harris's "A Disappointment," Kramer's "The Last Hour" and Woodman's "My Soul is an Enchanted Boat." Lovely sustained tone was a feature of her singing in Reich- ardt's "In the Time of Roses." There was much applause, there were many bouquets; above all, there was a genuine realization among those present of Miss Wagner's worth as an artistic singer in whom the possession of a beautiful voice is coupled with the ability to control it skilfully and to interpret with art the music she essays.

Francis Moore was the accompanist and again proved himself a player of unusual quality. A. W. K.

Paul Althouse Captures Dallas

DALLAS, TEX., May 13.—On the eve- ning of May 9 Paul Althouse of the Met- ropolitan Opera Company was presented in concert at the Fair Park Coliseum be- fore an audience of 1200. He was enthu- siastically received. He sang three groups and was compelled to give many encores. The concert was under the auspices of the Schubert Choral Club and Dallas Male Chorus, the former directed by Julius Al- bert Jahn. The Dallas Male Chorus, con- ducted by David L. Ormesher, assisted in the latter half of the program. Sol Alber- ti, who accompanied Mr. Althouse, played two effective piano numbers. Myrtle Mc- Kay was the accompanist for the Schu- bert Club and Mrs. Williamson Smith for the Male Chorus. C. E. B.

MAYO WADLER "America's Own Violinist" Management: JULES DAIBER, Aeolian Hall, New York

Rescuing the Composer from the Dark Pool of Musical Commercialism

Fund for Worthy Composers Would Enable Them to Retain Their Idealism, the Soul of Creative Art—Another Champion of the Fund Idea—Royalties from Music "A Farce"—Repaying Our Debt to the Great Masters of the Past by Giving Practical Recognition to Living Musicians

By OSCAR E. SCHMINKE

I AM deeply gratified to see so intelligent a writer as Alfred Human coming to the aid of Robert M. Wilkes in his agitation for a fund to aid the American composer.

It appears to be a favorite diversion nowadays for everyone to air his views pro and con regarding that interesting individual, so I trust it will not be out of place for a member of the tribe to tell just where the shoe pinches.

Does any of us ever stop to think what a tremendous debt we owe to the creative minds of past generations? Our houses, with all their many conveniences, our clothing, our food, our means of transportation, of medication, of surgery, our means of spiritual uplift as found in religion and art, all our science, indeed the very thoughts that 999 out of a thousand of us think—what are they, but the concrete remains of ages and ages of creative thought. Our whole civilization, like coral islands, consists of the shells of spirits long since dead and in most cases forgotten. We live and fatten on the wealth of creative thought bequeathed to us by past generations. For example, does it ever occur to you, dear reader, when you ride from City Hall to Harlem in fifteen minutes in the New York subway, how many thousands of inventors sacrificed years of toil to make possible this wonderful convenience of yours.

These men, who gave their all to promote your comfort and efficiency, what do they get out of the nickel which you pay the traction company? With a few exceptions, absolutely nothing! Most of them, I dare say, lived miserable lives of privation and were cheated out of the meagre fruits of their inventions by some unscrupulous exploiter.

Let us turn to music. When you, gentle reader, attend a Symphony concert and are enthralled by the heavenly strains of a Beethoven masterpiece, have you ever given a thought to the debt which you owe Beethoven for these supreme moments of your life. Very likely not; "the gentleman is dead long since," you will most likely answer. Very true, but death does not cancel a debt. If you owed John Brown a thousand dollars, and he should suddenly depart from this cruel world, his executors would hold you strictly accountable for every cent of your debt. As it is manifestly impossible for you to settle your account with Beethoven himself, you should at least pay someone who may do for future generations what Beethoven has done for you. The debt we owe our parents is transferred and paid to our children.

Royalties No Help

But, say you, "do not composers receive royalties on their work?" Yes, dear reader, they do if they are lucky (which is not generally the case). Royalties on all higher forms of composition are a mere farce; the only royalties which really count are those of commercial art, and this after all is not art, but just merchandise. Aside from this, the royalty on a printed copy does not compensate the composer for the pleasure you may experience in hearing this composition at a public performance. Then also one must consider that the law of inertia or disinclination to change, affecting as it does both the public and the executing artist, is a tremendous obstacle in the path of a composer, who has something original to say. A composition to pay its way financially must please. In order to do so it may not depart from the conventional more than a small percentage. Have you ever noticed that a popular song consists of snatches of old favorites dished up with a slightly new sauce? Just compare "The End of a Perfect Day" with Balfe's "Then You'll Remember Me." Great art

on the other hand, always represents a departure from existing standards; the more originality a new composition possesses, the less will be its commercial value when it is first launched. As a result most composers receive recognition for their best work only after they have cashed in at St. Peter's (or is it at Mephisto's?).

Now for the American composer—just where does he fall short. Many among us have technical skill fully as great as that of our European confrères; in listening to a great deal of our work, the hearer is struck by a lack of something, an absence of that irresistible urge, that sublime ecstasy roughly designated as inspiration, which alone gives enduring value to a work of art. Inspiration is the outcome of a lofty idealism which raises the soul out of the sordid environment of every-day life. But ideals are expensive, yes, frightfully expensive—a luxury, indeed, in which only the financially independent can indulge. Ideals followed wholeheartedly lead to the poorhouse or the gutter.

The High Cost of Idealism

In a community where everything is judged by the commercial standard, ideals are hard to get and still harder to retain. The following of an ideal presupposes a certain fanaticism, an abnegation of Self, the zeal of a martyr: when this zeal leads to starvation, lack of the esteem of one's fellow men, lack of liberty, and lack of power to exercise one's faculties normally it becomes a deliberate course of self-destruction, found only among those mentally unbalanced. The American composer has ideals, in some cases of the loftiest nature, but he lacks the opportunity to indulge them, to nurse them, and bring them to a state of fruition. A man cannot face East and expect to proceed West; if a composer keeps his eye on the dollar he loses his ideals, and if he follows the latter, he loses everything else; so what's the use! Art and the commercial side of life have never been compatible, and never will be.

If the American composer is placed on an independent financial footing by an endowment such as Mr. Wilkes proposes, it would in addition to keeping the wolf from the door, give him a certain social and economic standing in the community, an incentive of inestimable value. The greatest obstacle in his path would then be removed: he could plan his life just from the one angle of developing his creative gift to its furthest possibilities, and would no longer be subjected to those body and soul-racking conflicts of the commercial and the ideal, which fret away the life of the average creative artist, and in many cases bring him to an early grave (vide, MacDowell, Schubert, Mozart, Bizet, et al.).

It must not be supposed, however, that a panacea for all ills besetting the composer will thereby be found. The act of creation is one requiring both a male and a female element. The composer is the latter, his audience the former. The creative mind is filled with many latent ova which require the touch of the right audience to bring them to fertility and maturity. This problem we can, I believe, safely trust into the hands of the Musical Alliance.

My attention has been recently called to a fund now being raised by that great maecenas, Otto H. Kahn, for the purpose of an American "Prix de Rome." Splendid! Let us by all means send our composers to foreign lands to broaden their culture by contact with the older civilizations of Europe and leading minds in music, literature, painting, sculpture, etc.

Why Only Rome?

But why confine one's self to Rome? France, Belgium, Holland, Russia, Britain and Germany all offer fruitful fields for impressions; some may even wish to taste the exoticism of the Orient. Sojourn in foreign countries is decidedly beneficial, but it is not the main issue. You would scarcely feed a starving man on chocolate cream drops; a little broth and bread would be better at first, the

dessert can always follow. It is a most hopeful sign that someone is concerning himself in a practical way with the welfare of the American composer, and for all favors may the Lord make us truly grateful.

The Publishing Question

The suggestion of D. W. Miller regarding the establishment of a publishing concern to promote American music is quite in line with a letter of mine recently published by you. But I disagree with him in making such an undertaking the competitor of the commercial publisher; that would be to frustrate its primary object, which should be one of propaganda purely, with no thought of profit. The injection of the latter element would immediately sink the proposition to a commercial level, the very thing to be avoided.

Aside from publishing American compositions with a real message, in contradistinction to those rated as salable by the publishers (written to tickle the long ears, as Mozart would say), the principal function of such an enterprise should be to act as a sort of press agent for worthy American music, irrespective of the publisher; to induce performing artists to place such music on their programs, to persuade musical societies to demand such music from artists whom

they engage. This would mean the carrying out on a larger scale of the admirable policy pursued by Musical America for many years. The commercial publisher may in some cases be willing to take a chance on a work, otherwise unsalable, when backed by such influence, if not immediately, then perhaps later on when the necessary advertising has made the piece salable. The main point would be not to antagonize the commercial publisher who fulfills a definite and useful function in the world of music, but to supplement his work in the direction of art. Business is the supreme god in our present civilization and anything which antagonizes business is bound to fail. That an enterprise of this kind could be best managed in connection with the "Composers' Fund" of course, self-evident.

Olive Nevin Appears Before Club at Sewickley, Pa.

SEWICKLEY, PA., May 15.—A recital of unusual interest was given at the Sewickley Club last Tuesday evening as the nineteenth entertainment of the Sewickley Valley Cot Club. The artists included Olive Nevin, soprano; Mrs. B. Hamilton, contralto; little Lillian Engson, interpretative dancer, and Bernthaler, pianist. Miss Nevin's programmed numbers were by Grieg, Liszt, and Ward-Stephens. Mrs. Hamilton sang groups of songs, and she and Miss Nevin together sang Franck's "The Virgin and the Cradle," one of the most enjoyable features of the program. Nitke's "Garden Song" was also sung by the two women.

"The Magic of Your Eyes," in spite of its numerous performances last season, is still being included on programs. Recently it appeared on the program of a musicale given at Flint, Mich., at the studio of Anna Louise Gillies, one of the best-known teachers there. It also has been used by Franceska Kaspar, a very popular Czechoslovakian singer of Washington, D. C.

New Englanders Flock to Springfield's Annual Festival

Percy Grainger, Hageman and Local Musicians Share Conductorship Honors—Ponselle, Hinkle, Braslau, Murphy and Mardones Impress Large Audiences

SPRINGFIELD, MASS., May 17.—"The seventeenth annual music festival" closed brilliantly here to-night with the phenomenal young Metropolitan soprano, Rosa Ponselle, as the feature. Miss Ponselle's appearance under Music Festival auspices drew out a great crowd to the Saturday night concert, and her singing was an undiluted delight to everybody.

Her numbers included the "Bird Song," from "Pagliacci," Massenet's "Elegie," the "Suicidio" from Ponchielli's "Gioconda," and the familiar "Mme. Butterfly" aria.

José Mardones, basso shared in the final evening's success. His numbers included the "Di Sposo di Padre," Gomez; "Il Lacerato Spirito," from Verdi's "Simone Bocanegra," and an especially dramatic singing of the *Toreador's* song from "Carmen." He was highly acceptable in last year's Festival also; and he was at once made to feel that he was in the house of friends. His singing is that of a thoroughly poised and finished artist.

Richard Hageman's conducting of orchestra throughout the Festival was delightful, as usual, and his reading of the Moszkowski "Serenata," coming as an encore number to the massive "Phedre" overture, Massenet, was keenly enjoyed. In the "Finlandia" symphonic poem, Sibelius, his fifty players did perhaps their best work; though their sympathetic rendition of Percy Grainger's "Shepherd's Hey" was wholly charming to the Saturday afternoon audience. Grainger himself conducted with fine spirit for this latter number; later seating himself at the piano for two of his folk-song settings, and an especially brilliant playing of the Liszt "Hungarian Rhapsody, No. 2." Earlier in the same program, as well as in the public morning rehearsal, he played the Tchaikovsky Concerto with fervor, adding by way of encores the Schumann "Romance" and Grieg's "Springtime." Mr. Grainger

on his tour is accompanied by his devoted mother, who has many friends here in Springfield. Edith Whittaker, soprano, soprano, effectively sang in a striking duet in the Mendelssohn "Hymn of Praise." In the same Saturday afternoon concert Edmund Severn, a well-known Springfield musician, who has been teaching violin here for years, appeared as visiting conductor, and led his orchestra in his splendid four-part setting of "Old New England," a composition of singular realism and well-constructed harmony.

The Friday night concert brought the extraordinary vocal qualifications of Sophie Braslau into bold relief. She sang the contralto part in the Stabat Mater with superb artistry; being again recalled for the uncommon balance of her voice and method. Her singing in the "Qui Est Homo" was never better heard here, though it has been heard repeatedly and by the best artists, and notes in the unaccompanied quartet were unusually fine.

The soprano part in Friday night opening concert was also in adequate hands, for Florence Hinkle invests her rare charm any part she essays. Born tenor, scored a complete success with their singing of the famous duet in the closing measures of the "Hymn of Praise," "My Song Shall Be Always Mercy." The big 350-voice chorus in hands of John J. Bishop, conductor, remarkable things in enunciation as well as in vocal attack. It took weeks of most strenuous rehearsing to secure a portion of the choral success secured in the "Land of Our Hearts" number by Chadwick—dedicated, by the way, to Mr. and Mrs. Carl Stoessel and sung at the Norfolk, Conn., Music Festival a year ago—it sang with refreshing emphasis and uncommon eloquence. Harry H. Kellogg of Springfield admirably played the big organ for the most of the Festival. A large number of the Holyoke College people were in attendance, besides representative musicians from all over western New England. E. N.

Capital Postlude to Philadelphia Opera Season Provided by Scotti

Noted Baritone's Company Presents Double Bill in Quaker City—Features of Conspicuous Merit in Performances of "L'Oracolo" and "Cavalleria"—Easton Conquers as "Santuzza"

By H. T. CRAVEN

Philadelphia, May 19, 1919.

ANTONIO SCOTTI'S three weeks as an impresario and the opera season in Philadelphia came to an end simultaneously when the final curtain fell on "Cavalleria Rusticana," at the Metropolitan Opera House on Saturday night. The distinguished baritone's managerial venture was, on the whole, successful. Indeed, the favor with which his experiment was received was so great that plans are now being made to bring his small but capable company on the road next autumn, prior to the ending of Mr. Gatti's regular season. Leoni's "L'Oracolo," bracketed with Mascagni music play as the organization's major attraction, exhibits the star singer in one of his most striking roles. Communities in which his wonderfully vivid creation of *Chim-Fang* has new evinced particular interest in his signal artistry. "L'Oracolo," however, is not new to Philadelphians, and, moreover, expensive postludes to the local opera seasons are likely to be risky undertakings here. The "road" did well for Mr. Scotti's experiment; Philadelphia, not chiefly because the public here has been rather generously supplied with drama by both the Metropolitan and Chicago companies, and because for an artistic aftermath in this vicinity, the dollar scale of prices was too high. Popular-priced grand opera demonstrated its appeal when the Davis organization enjoyed its successful fortnight last June. It had been the intention to repeat the enterprise this year, unfortunately, consecutive nights did not be secured for the Academy of Music, which is a good house for non-subscription opera, without the society singing.

The one performance which Mr. Scotti permitted here last Saturday composed twenty-fourth opera bill with which Philadelphians were regaled during the season of 1919. The production of "L'Oracolo" and "Cavalleria" had been advertised. It was sponsored by the Hugo Musical Society, responsible for bringing such artists as Ysaye, Elmer Zimbalist, Rosa Raisa, Sophie Braslow and Leo Ornstein here, during the season of the year.

But even this coddling proved insufficiently lucrative. The parquetry was very easily settled on Saturday. There was a good-sized crowd in the cheaper seats, thereby furnishing a hint as to the way in which the occasion might have been made more profitable.

Both little operas had features of conspicuous merit. The Metropolitan's seat for "L'Oracolo" was effectively used for the stage management and costumes were identical with the Broadway standard. Mr. Scotti's characterization of the sinister opium den-keeper was, as a gem of genre work. He was in excellent voice, much better, indeed, than any time previously on this stage this

is as a *tour de force* for Mr. Scotti that the work has its main value.

The "Cavalleria" was a triumph for Florence Easton, whose *Santuzza*, previously admired here, is perhaps the finest extant save Emmy Destinnova's. She sang superbly throughout the melodrama and acted with thrilling sincerity and passionate fervor. Mr. MacLennan was a suitable *Turiddu*. The other rôles, in the hands of Mary Kent, the *Lucia*, Millo Pico, the *Alfio*, and Jeanne Gordon, the *Lola*, were treated in rather routine fashion. A novelty, not without effectiveness, was the "Siciliana," sung by the tenor after the rise of the curtain.

MYRTLE I. MITCHELL TO RESUME WORK IN KANSAS CITY



Myrtle Irene Mitchell at "Denishawn," in Los Angeles

Myrtle Irene Mitchell, for many years a prominent figure in Kansas City's music, is now visiting in Los Angeles, where she and her mother have gone this Spring. Miss Mitchell has not been in the best of health during the last year and consequently has not been able to pursue her work.

She is now in the southern Californian city, as the guest of her friends, Ruth St. Denis and Ted Shawn, at their home, "Denishawn," and is enjoying the many diversions of California life. In a letter to *MUSICAL AMERICA*, Miss Mitchell told last week that she is feeling better each day, and that she is planning to return in the Fall to resume her work in Kansas City, after spending the Summer in California.

Lenora Sparkes Scores in North Carolina

GREENSBORO, N. C., May 17.—In her festival dates this spring Lenora Sparkes, the English soprano of the Metropolitan Opera Company, scored on May 1 in arias and groups of songs. The second group comprised Hilliam's "In Your Eyes," Penn's "Smilin' Through" and Vanderpool's "I Did Not Know." The same composer's "Values" was her encore to this group.

Sasha Votichenko Plays New Composition at Studio Musica's

Mr. and Mrs. Sasha Votichenko gave a reception at their studio in the Hôtel des Artistes on the evening of May 8. Mr. and Mrs. J. Gibson Maupin were the guests of honor, and many well-known artists were heard. One of the most successful numbers on the program was a group of Russian gypsy songs given by Vera Smirnova. Little Doris Booth gave a series of interpretative dances, for

which she won much applause. After repeated requests Mr. Votichenko played his latest composition, "Arabian Night," based on an old song of Bagdad and other Oriental themes. "Easter Chimes in Little Russia," a composition heard for the first time at his recent concert at Maxine Elliott's Theater, was also played.

The guests included Count and Countess Otto Salm-Hoogstraeten, Mr. and Mrs. Stuart Duncan, Mr. and Mrs. Willard Brown, Mr. and Mrs. Fal de Saint Phalle, Mrs. Jerome Bonaparte, Miss Margaret R. Warren, Mr. and Mrs. Wilber A. Bloodgood, Miss Marion Tiffany, Miss Genevieve Clendenin, Mr. and Mrs. Morton L. Schwartz, Mrs. Edward Spencer, Mrs. Stephen Van Rensselaer, Mrs. Edward T. Emmet, Miss Elsa Maxwell, Miss Mai Andrews, Miss Julie MacNeill, Lentilhon, Mr. and Mrs. William Laurence Green and Miss Dorothy Norris.

ATLANTA MUSIC STUDY CLUB CONCLUDES SEASON

Arthur Hackett Gives Final Concert—Assure Permanency of Club's Concert Courses

ATLANTA, GA., May 19.—Arthur Hackett, giving an artistic and satisfying program of songs at Eggleston Memorial Hall on Monday evening, brought to a close the concert activities of the Atlanta Music Study Club for the season. He was greeted by a house comfortably filled. He was particularly pleasing in a group of French songs, to which, in the intimacy of the small hall, he gave delightfully sympathetic interpretations. Bemberg's "Il Neige" he was compelled to repeat. Numerous encores were demanded.

The Music Study Club, during the season just closed, justified its promise to the public of Atlanta to give the city the best of concert music on a permanent basis.

The permanency of the club's musical courses was assured last week, when it was announced that both the Civic Series and the Series Intime would be given next year with an exceptionally strong list of artists. Frieda Hempel, Fritz Kreisler, the Cincinnati Symphony Orchestra, Ernestine Schumann-Heink and Sergei Rachmaninoff are among those who will be presented in the major series. The small series offers the Flonzaley Quartet Ethel Leginska, David and Clara Mannes, the Trio de Lutèce and Lucy Gates.

The juvenile department, which during the past season has heard children's concerts by the Cincinnati Symphony Orchestra, the Trio de Lutèce and Kitty Cheatham, will also have its own concerts next year.

Heading the concert activities of the club for four years has been Mrs. Armond Carroll, its president. Valuable services have been contributed by Evelyn Jackson, Mrs. Katherine Hillyer Connerat, the present treasurer; Mrs. Theodora Morgan Stevens, Edith Hall, Mrs. Harry P. Hermance and Mrs. Ewell Gay.

A plan for financing the coming season has been devised whereby a subscribing member by the payment of \$25, is entitled to first choice of a pair of seats to each series and a membership card in the club. It is expected to secure enough such memberships to guarantee the expenses of the season. A. C.

Brooklyn Choir Gives Operetta

The Central Presbyterian Choir of Brooklyn gave its annual performance recently, presenting Gilbert & Sullivan's "Trial by Jury" with a talented cast, conducted by Carl G. Schrödt, director of music at Erasmus Hall High School. Particularly fine was the work of Robert C. Lower, for nine years bass soloist at the New York Avenue M. E. Church of Brooklyn, who made much of the rôle of Judge. Diamond Dilts as *Counsel*, Louise L. Pottle as the *Plaintiff*, Frank T. Veillard as the *Defendant*, Howard A. Leggett as the *Usher* and Jack Westlake as the *Foreman of the Jury* were splendid. The operetta was preceded by a concert, in which Robert C. Lower showed ability as a ballad singer. Mabel Ritch, contralto, sang delightfully Sullivan's "Lost Chord." Carl G. Schmidt was commendable in two organ numbers, the Overture to "William Tell," Rossini, and "The Storm" Lemmens. A. T. S.

At the recent musical festival at Hays, Kan., Marie Sidenius Zendt, soprano, sang Vanderpool's "Songs of Dawn and Twilight," and as an encore "Values." These she sang on May 5 and on May 8 Elliott's "Spring's a Lovable Ladye," and as an encore Vanderpool's "Heart Call," a new song in manuscript.

ST. LOUIS SEASON ENDS IN SPLENDOR

Scotti Opera Forces Give Two Fine Performances—Symphony's Personnel

ST. LOUIS, Mo., May 17.—Our musical season was closed in a blaze of glory by the Scotti Grand Opera Company, which appeared here on Sunday and Monday evenings of this week at the Odeon, under the local management of Elizabeth Cueny. The performances have scarcely, if ever, been excelled locally. Opera, however, finds maximum patronage on Sunday, and those who missed the performance have ever since been bewailing their loss.

Leoni's "L'Oracolo" was given its first production here with Scotti in his wonderful impersonation of *Chim Fang*. As *Win Shee*, Charles Galagher was superb. Francesca Peralta, already a great favorite here on account of her summer opera appearances, sang the rôle of *Ah Yoe* with excellent taste. Orville Harrold was a fine *Win San Luy*. Mary Kent, Louis D'Angelo and Giordano Paltrinieri completed the cast. Carlo Peroni conducted in a masterful way. Following this came "Cavalleria Rusticana," with Miss Peralta enacting *Santuzza* with dramatic force. Francis MacLennan made his first appearance here in many years (since the days of the old Savage company) as *Turiddu*, singing it superbly. Millo Pico, as *Alfio*; Jeanne Gordon, as *Lola*, and Mary Kent, as *Lucia*, filled out the cast.

Monday evening brought what was without a doubt one of the most finished and evenly balanced performances of "Madama Butterfly" that has ever been given in this city. Florence Easton, as *Cio-Cio-San*, was a delight, and Scotti was an admirable *Sharpless*. Miss Easton's voice was like velvet, and her acting of the part had many original and interesting sides to it. Orville Harrold, as *Pinkerton*, was satisfying histrionically, and his singing was delightful. Jeanne Gordon did a fine bit of work as *Suzuki*, and Galagher as the *Bonze* was very acceptable. The others in the cast sustained the standard set by the principals. An outstanding feature of the engagement was the magnificent orchestra. The properties and scenery were also very fine.

The local Symphony Orchestra has taken back all of the men who have been in service. Another important change will occur in the string choir. Hugo Olk, formerly concertmaster of the orchestra, will occupy first chair in the viola section in place of Carl Tholl, who has been there for many years and who has asked to be relieved of the post on account of ill health. He will remain in the orchestra, however.

With the end of the season comes also the announcements for the fall and the principal one of interest so far is that of Elizabeth Cueny, the local manager, who has announced a new series to be known as "The People's Concert Course," with dates in October, November, December and January, all taking place at the Odeon. The artists engaged for this particular course are Emmy Destinnova, Josef Hofmann, Fritz Kreisler, Frances Alda, with Salvatore de Stefano, harpist, and the Duncan Dancers in conjunction with George Copeland, pianist. She will also have a number of affairs of more intimate nature at the Sheldon Hall and the Statler ballroom, but announcements have not as yet been made.

Frederick Fischer is at work recruiting the permanent chorus for the summer opera season in Forest Park and the total number will be about 100 or 120 voices. There will also be a large ballet (local), the different instructors taking turns in handling the matter. H. W. C.

Reinald Werrenrath at Warren, Pa., sang with the Warren Male Chorus. As always he sang a group of modern songs in English, which included songs by Samuels, Forsythe, del Riego, Victor Herbert's new Irish song, "Molly," and Aylward's "Khaki Lad." As an encore he used Arthur Penn's "Smilin' Through," which also appeared as a program number on his program of May 6 with the Woman's Music Club of Lima, Ohio, and also on the program of the concert at Mrs. Vincent Astor's home on April 28. On this occasion he also sang "Molly," and songs by Forsythe and Samuels.

Ethel Harrington, soprano recently appeared in joint recital at the Lyric Theater in Allentown, Pa., with Elsie Baker, the contralto.

Peralta Warmly Admired

Francesca Peralta of the Chicago was a delight, singing with dramatic intensity and clear tonal resonance. Her powerful basso was disclosed in Charles Galagher, who was the *Win-Shee*, although his impersonation of the learned doctor lacked something of dramatic significance. That capable tenor Francis MacLennan was the *Win-San-Luy*. Louis D'Angelo was an entirely satisfactory *Hoo-Tsin*.

The other parts were adequately filled by Mary Kent and Giordano Paltrinieri. Carlo Peroni led an orchestra of some thirty-five pieces with taste and authority. The small chorus, drafted from the Metropolitan, as was the instrumental contingent, was in good voice. His third hearing of the opera in this city emphasized once more the dramatic quality of the Chester Bailey Fernald play, "The Cat and the Hat," upon which this Chino-San libretto is based and at the same time underlined the unimportance of Leoni's score. The music strongly suggests a "rechauffée" of Puccini. It

Paul Dufault Finds Swift Growth in Musical Culture Throughout Canada

Noted Canadian Tenor Embarks on Coast-to-Coast Tour of His Native Country—Attributes Great Advance of Recent Years to the Talking Machine—A Tiller of Virgin Musical Soil—It Pays to Desert New York

ONCE more Paul Dufault is *de passage à New York* and for two entire weeks established at the Hotel Wellington. It is unfortunate that his visits are always so casual and transitory for the admired Canadian tenor has those artistic qualifications which are always too rare—even in this music-ridden community. But he feels his mission to be elsewhere. To his belief far too many musicians intrench themselves immovably in New York, there to vegetate in obscurity or idleness in preference to earning fame and possibly even fortune in less pretentious localities. This New York obsession Mr. Dufault regards as stupid almost to the point of tragedy. For there are uncounted acres of territory awaiting musical tillage—virgin soil, of incomparable fertility. In cultivating these waste places Mr. Dufault has done as much as any one being can well attend to and it would seem that others might have the wit to do their share. At all events they shirk this labor at their own loss.

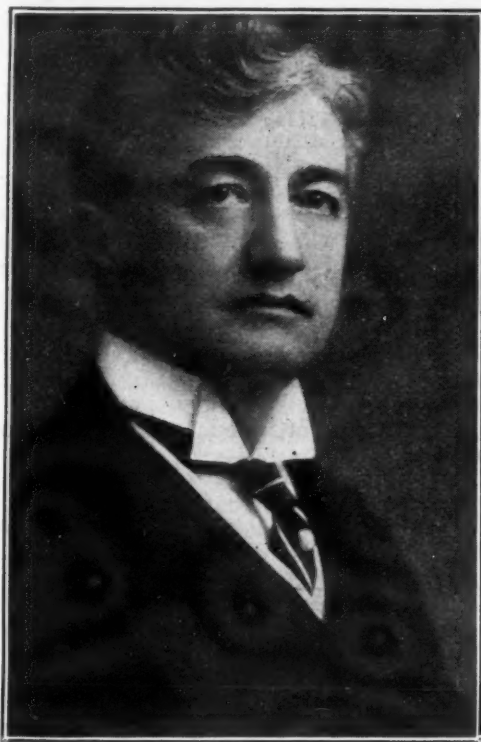
The Canadian singer will probably give a New York recital next fall. But he regards this as incidental. Australia is calling him again—he must be a kind of patron saint to the Australians by this time—and Canada will claim much of his attention. When the musical history of the Canadians comes to be written Dufault will probably cut a large figure in it. To some parts of that country he is a veritable musical Daniel Boone. He has begun to place communities on the musical map—towns and villages that have taken their first steps in musical enjoyment under his guidance. Even now he is engaged in an enterprise of this kind. This is nothing less than a coast-to-coast tour of Canada—from Nova Scotia to Vancouver. It has already begun and will end some time next fall or winter. It will take Mr. Dufault and his concert company into much territory untraveled, in a musical sense.

Canada Forging Ahead

The tonal culture and appreciation of Canada has grown apace of recent years, according to the tenor. "In places where concert performances were unknown," he declares, "I now find people familiar with much of the best music and clamoring for it. The talking-machine must be thanked for such unprecedented conditions. Everybody owns one to-day, even in the most forlorn communities. And I have discovered in those parts a familiarity with standard works that seems scarcely credible. The fact is that such people have

ing no other means of diversion, naturally turn to music for recreation—to such music, especially, as they have at home. Often their stock of records includes things they do not care for at first hearing. But situated as they are they do not refrain from trying them over and over and in the end succeed in liking them.

"To such folks it is a great joy to sing. I shall continue concertizing till July—the music year lasts at least a month longer in Canada than here. Then



Paul Dufault, Widely Known Canadian Tenor

I intend to rest, and to work at my repertoire for next year. After my vacation I shall come for a brief visit to New York and then resume my Canadian work.

"Not only do I find appreciation in Canada developing to a remarkable degree but also an aptitude for handling musical affairs. I have a young manager, for instance, Bernard Laberge, who possesses all the traits of a first-rate impresario—the acumen, the business instinct, the address and the bull-dog tenacity.

"I have met famous musicians here—musicians reluctant to desert this town for even a short period—who confessed to me that they were living from hand to mouth. I do not have to live from hand to mouth—and I do not make New York the center of my activities." H. F. P.

Scores Church Music of Our Composers

Unquestionably the slogan "my country right or wrong" does not apply to American church music, in the mind at least of Roland W. Dunham.

Writing in *The Diapason* for May, he reviews the output of anthems, organ works and organ programs. Of the anthem he observes that most of our composers, "good, bad and worse," have written having in mind the quartet choir, "the institution which has done more to wreck the choral part of our church music than any other one thing." According to Mr. Dunham, George W. Chadwick, Henry Hadley, Arthur Foote have all written their anthems "in the peculiar idiom suitable for four solo voices."

"It is not the purpose of this article," Mr. Dunham observes, "to discuss the quartet choir. It may have its place in the sun. Our contention is that it has had a sad effect on our choir music be-

cause of the narrow limits to which the composer is confined in writing for it.

"Dudley Buck's style has been the model of hundreds of our popular composers of church music. It is of the cheap, obvious type, which has kept it so much in favor among certain classes of people who have, unfortunately, had charge of the music in many of our churches. There is absolutely no real originality in any of it and its effect has been extremely pernicious.

"So we have had our Harry Rowe Shelley, our P. A. Schneckler, and our F. Flaxington Harker, with the innumerable lesser lights of their calibre. And because people like pretty music, they have been dosed up on this tawdry stuff for, lo, these many years. It is no wonder that so many men insist on spending Sunday morning with the big newspaper.

Cites Horatio Parker

"One outstanding figure, however, has saved our reputation in the church music world. That man is Horatio Parker, practically our only choral composer who has made a name for himself and

has kept America on the musical map by virtue of his choral church music. It is needless to eulogize this man. His pre-eminence is unquestioned.

"In the last few years has appeared another church composer who bids fair to make us proud of America musically. This man is Philip James. A musician of great talent and originality combined with excellent training and progressive tendencies, he has already produced some of the most remarkable anthems which have appeared in this country for many years. After hearing a performance of his 'Hail, Dear Conqueror' or 'I Have Considered,' how tame would be that dear old ditty of Shelley's—'The King of Love!'"

As to organ music, Mr. Dunham thinks we are really worse off. "Mr. Parker's organ works," he says, "are not his best compositions. Foote has a suite of uneven quality. Rogers has tried some pretentious things. So it goes with many of our more talented men. But none has succeeded in producing a work for organ that any trained musician would be willing to compare with such a composition as the Reubke 'Psalm,' for instance. We seem to excel in fellows who can write sensuous tunes for oboe solo with blithe piano accompaniments. And then, too, there are the 'Even-songs.' Perhaps eighty per cent of these things may be good compared with the other twenty per cent, but it all depends upon what one means by 'good.' Here we come smack up against the original question again. By 'good' may we not presume to mean that it is of fine quality of workmanship (that the composer has the technic of his profession thoroughly mastered); that it is of high originality (as we would judge a new work by Elgar, for instance); that it contains that indescribable touch of genius which we expect of a work of first quality. Those are the requirements of our first great American organ work which is yet to appear.

"Of course, if one is content to call anything good which is 'fit for the crowd,' we have perhaps produced some good music. If our standards are high, we cannot feel much enthusiasm at present over American organ music. And then, we are dismissed with the single word 'highbrow' by our brothers who enjoy evensongs, and who believe in giving the public just what they want.

"It is time for the American organist to wake up. He must begin to take stock. Our standards are not high enough. Just because Mr. Baldwin is willing to play a composition which is not organ music at all and which we should be ashamed to trifle with—just because of this precedent, should we allow ourselves to lower our standards, to debase our own taste as well as our listeners? If American music is to prosper we must change our tactics.

Average Recital "A Farce"

"The average organ recital," says Mr. Dunham, "is a farce. A fine sonata or an immortal fugue is placed at a strategic position on the program and surrounded by rubbish of the most disreputable sort. What pianist of reputation, either real or otherwise, would play in public the sort of music to be heard at most of our organ recitals? If he did, his standing would drop at once and he would become the laughing stock of his colleagues. Why, then, should an organist cater to the crowd in order to get them out to a performance which he is giving for nothing and is probably worth less? Such works as Martin's 'Even-song,' Nevin's 'A Day in Venice,' Elgar's 'Salut d'Amour' and Sousa's 'Stars and Stripes Forever' are to be found on the programs of four of the best-known organists in America. Three of them are arrangements of pieces which are worthless in their original form, the other just as bad, though inscribed 'for organ,' they are typical of the sort of music we are getting in serious recitals by some of the men who are expected to 'set the pace.' The question of standards is a serious one which we must work out in connection with our American music in all its phases.

"Shall we play and sing American music" the writer asks in conclusion, "just because it is American? That must be decided by each individual organist, but we certainly must, each one of us, do our part to make the standard of our church music such that eventually there will come out of the gloom of mediocrity a vital force in the musical art of the world which will be both good and American."

TACOMA, WASH.—At the Kelso Methodist Church a large audience enjoyed the sacred concert given on May 5, under the direction of Mrs. O. F. Krieger. The program offerings were in part from the cantata "Mary of Bethany."

SAN JOSE'S SEASON CLOS

Local Artists Heard in Concerts by Musical Club and Conservatory

SAN JOSE, CAL., May 5.—The San Musical Club's season closed yesterday afternoon with a joint recital by Jellica, soprano, and Jack Edward, man, baritone, assisted by Constance Mering, pianist-accompanist. Both possess splendid voices and much pleasure in their solo numbers also in their duos. Mme. Jellica numbers by Arne, Rimsky-Korsakov, Reynaldo Hahn, Dell Acqua, Dr. Sinding, Bainbridge Crist and Gilbert Spross.

Mr. Hilman was at his best in Fayden's "Inter Nos; Grace Adelebey's "O Golden Sun" also deserves special mention. Mr. Hilman possesses a dramatic emphasis which makes work especially enjoyable. His numbers were by Massenet, Weber, Forsythe, Lieurance, Wood, Russell, penter and Harriet Ware. A grand duo numbers by Mozart, Faure and dach completed the vocal portion of program.

Constance Mering played a Melod Rachmaninoff and Staccato Capriccio, besides playing all of the accompaniments in a most commendable manner.

Thursday evening's program at Pacific Conservatory of Music was by Myrtle Shafer, organist, and Stratton harpist, both of the faculty. They were assisted by Marjory Mar Fisher, violinist, in a trio number "Hymn to St. Cecilia," by Gounod. The entire program was enthusiastically received by a moderate sized audience.

Esther Houk Allen, contralto, recited in recital at Gilroy in connection with Elsie Cook Hughes and Fred Martin, pianists, both of whom are known here. M. M.

American Institute of Applied Music Presents Two Pianists

Two piano recitals on the same marked the busy concert calendar of American Institute of Applied Music. On the afternoon of May 17, S. Prager, a juvenile pianist, gave an interesting program which included Bach's "Sixth French Suite," Scarlatti's "Sonata in F," Mozart-Kullak's "The Let," Schytte's "Forest Elves," S. Wenka's "Barcarolle," Rossini's "Shepherdess of the Alps," Haydn's "Sonata in C" and a group of Chopin's works of Bach and Haydn, especially well played, as well as a lighter caliber, displaying his insight. On the evening of the day Margaret Spatz repeated the excellent impression she has already won as a gifted young pianist. She was in a finished performance of Haydn's "Sonata in E Flat," Mozart's "Pastorale," Grieg's "Album Leaf," No. 1, "Danse Caprice," "Illusion," Koppy's "Raindrop," Czerny's "Toccata," No. 1, "Fantasie" in C minor, Debussy's "Arabesque," MacDowell's "To a Rose" and "Impromptu," Chopin's "Chant Polonais" and Mozart's "Concerto" with Annabelle Wood at the piano. Both soloists received hearty applause.

DALLAS, TEX.—The Dallas Music Teachers' Association elected officers for ensuing year last Saturday. Is Huteson was unanimously elected president, a departure from the time-honored custom that man must preside. Huteson, as chairman of the Program and Entertainment Committee during the past year, was largely responsible for the success of the association, and served the reward for her splendid efforts. David E. Grove, who was vice-president, is an enthusiastic worker in the interest of music. The officers elected are: Curt Beck, secretary, and Miss Winnie Hurlbert, treasurer. Harold Kellogg, recently returned from the war, and Curt Beck, who also was service, made addresses. Mr. Friedman, retiring president, made a short talk. Martha Rhea Little talked on "Standardization." Numbers were given by J. A. Johnston, tenor, and J. E. Mutch, baritone. Mrs. Cora E. Mends spoke on the benefits to be derived from MUSICAL AMERICA.

James A. Robinson of Durham, N. C. has written the words of a new song entitled "The United States of the World," which he has himself published. It is a marching song and is dedicated to the Twenty-seventh division of New York and the Thirtieth division of South, which two divisions smashed Hindenburg line last fall. The music by R. A. Browne.

BEATRICE MAC CUE RETURNS FROM FIVE MONTHS OF "Y" WORK



Photo by Mishkin

Beatrice MacCue, New York Contralto, in Her Y. M. C. A. Uniform

Returning to this country late last year, Beatrice MacCue, the New York contralto, has put to her credit five months of service, entertaining in France for the Y. M. C. A. for the A. E. F. sang first for the "S. O. S." headquarters at Tours, then with the First Army at Tonnerre, with the Second Army at Toul in the St. Mihiel sector, then at Esch in Luxembourg with the Third Army.

Miss MacCue, in telling of her experiences abroad and of the interesting work which the entertainers have done, corroborated the report that it has been cold this winter in France. In fact, she says that only a fur coat kept her warm. The best time Miss MacCue had in coming home on the *Chicago* with the Eleventh Engineers, when she sang them on the journey across the Atlantic. She has resumed her post as contralto soloist at the Rutgers Presbyterian Church, New York, and is now resting at Sand Farms, N. J. In September she resumes concert work.

Norman Granville Soloist at New Albany (Ind.) Club Concert

NEW ALBANY, IND., May 16.—The best given in many years by the Treble Club, a women's chorus of twenty voices, was presented last Thursday evening at Music Hall, before a large and greatly delighted audience.

The chorus sang with finish and beautiful balance and enunciation so that it was a pleasure to listen to the words. The singers were under the direction of Mrs. Henry Terstegge, although the coaching had been done by Hedden; Hilda Dettlinger was the pianist, and incidental solos were given by Irma Zinomeister and Elsie Den. Charles Norman Granville, one of the Louisville Conservatory, the soloist, and aroused his audience to great enthusiasm by the remarkably artistic delivery of his offerings. Mr. Granville's interpretations disclosed true understanding and unusual intellectual understanding. Frederick Contes, also of the Louisville Conservatory, was Mr. Granville's accompanist. H. P.

Stillman Pupils in Interesting Concert in Brooklyn

Students of Carl and Augusta Tollefson were presented in an excellent recital at the Central Auditorium in Brooklyn May 16. Admirable piano talents were shown by Annette Langrock and John Makin who presented several pieces. The former gave as her first piece, Schumann's "Papillons," later Chopin's C Minor Impromptu, Mendelssohn's "Wish," Chopin-Liszt, and Liszt's Valse, Op. 33. Beethoven's Sonata, Op. 2, No. 2, and a group of other numbers including Scharwenka's "Serenade," and MacDowell's "Humming Bird," "From an Indian," and "An Elfin Round" were Miss Makin's numbers. Clara Markowitz also was present, playing the Haydn Concerto

in D Major, Mme. Tollefson playing the orchestral part on a second piano. Violin numbers were given by Bernhard Knudsen and Anthony di Trinis. The first gave De Beriot's Sixth Air with variations, the latter Vieuxtemps' Ballade and Polonaise, both displaying excellent training as well as talent.

Artist-Pupils of Robert G. Weigester Sing in Danbury, Conn.

DANBURY, CONN., May 15.—A joint recital under the auspices of Company A of the Connecticut State Guard was given by Jennie Gree-Gregory, soprano, and O. Clayton Buchanan, baritone, both artist-pupils of Robert G. Weigester, the New York vocal teacher, in the State Armory on the evening of May 13. Opening with the national anthem, the program included works of Whelpley, Saar, Weckerlin Chaminade, Horsman, Cadman, Delibes, Hawley, Louve, Woodman and Sibella, all of them charmingly presented by Miss Gregory. Mr. Buchanan won the praise he deserved for the artistry he disclosed in his interpretations of songs by Caldara, Flegier, Manney, Damrosch, Cadman, Tours, Dichmont and Carpenter. The program closed with a sympathetic delivery of Goetz's "Calm as the Night," sung as a duet by both soloists. Mr. Weigester proved himself a skilful accompanist.

Stillman Pupil in Concerts

Rita Marx, piano pupil of Louis Stillman, this season has made many appearances. She was heard at Columbia College Nov. 29; on Jan. 26, accompanied Stella Seligman at Pelham Bay Naval Station; at *Evening Globe* concert on Feb. 16 at the Arnold Taynbee House; on March 3 at another *Globe* concert at Liberty Community; a third *Globe* concert at the Young Men's Hebrew Association, Brooklyn, followed on March 18. On March 19 she gave a recital at the Pratt Institute of Art in Brooklyn; this was followed by performances on May 4 at a *Globe* concert at the Temple of Gate of Hope, New York; on May 18 at another *Globe* concert at the Educational Alliance; at concert on May 22 at Public School 42, Bronx; May 31 at the Y. M. C. A. in Brooklyn; at the June recital of Pratt Institute of Art, and on May 9 at DeWitt Clinton High School in a *Globe* concert.

Ardmore (Okla.) Choir Gives Four Festival Programs

ARDMORE, OKLA., May 10.—The Easter Musical Festival given by the Broadway Methodist choir, under the direction of Mrs. N. C. Wood, was highly successful. The programs covered four days. The first brought numbers by Ritter, Dvorak, Geibel and Delibes for organ and a community sing; the second, an operetta and "The Tale of a Hat," described as "a choir comedy"; the third, an organ prelude by Rogers and two cantatas, "The Man of Nazareth" by Rogers, and "Garden of Flowers" by Denza; and the final one, various organ numbers and the Dubois cantata, "Seven Last Words of Christ."

NEW YORK, N. Y.—The 2 B Club, composed of the pupils of Josephine Dowler, on May 7 gave a program devoted to the songs of Bernard Hamblen, accompanied by the composer and Margaret Gould. Fifteen works of Mr. Hamblen were sung, making an excellent impression in the interpretations given to them by Susan Moran, Mable Blackburne, Florence Benn Maria Swan, Flora Cohen, Marie Farquhar, Gladys Armellini and Hallie Farquhar. Miss Armellini, president of the club, gave a short talk, as did Miss Dowler. Mr. Hamblen gave a monologue, "Maud," words and accompaniment written by himself.

Walter Greene New York baritone, helped the Victory Loan by singing on Victory Way, where he used Caro Roma's "Ring Out Sweet Bells of Peace" as an appropriate song for the purpose. In his recent concerts he presented a group of Guion's Negro Spirituals, and songs by Vanderpool, Huhn and Victor Herbert; and at his concert as soloist with the Plymouth Institute Choral Club last month he gave two groups, one including two of Guion's Spirituals and the other Herbert's "Molly" and Vanderpool's "Values."

RUTLAND, VT.—The Community Orchestra gave its last concert of the season last week before a large audience at the Community House, the proceeds going to the Salvation Army. B. A. Brehmer conducted. Harriet Beane, pianist, was the soloist.

Four Days of Recitals Mark End of Successful Year at Comstock School



Music Room of the Elinor Comstock Music School; Inset, Elinor Comstock, the School's Head

WHEN on May 23, 26, 27 and 28 the resident pupils of the Elinor Comstock Music School are heard in recital in the music room of this well-known institution, it marks the completion of another highly successful year for this school. That the school is living up to its high standards is attested to by the graduates who are found throughout the country in the capacity of teachers and pianists, many of whose names are well known.

The Elinor Comstock School has long

been a center where musicians are fond of congregating. It occupies two old-fashioned houses in New York City where commodious rooms lend themselves to large gatherings in which the resident pupils mingle with artists, some of whom bear famous names. The year's schedule includes classes at the Metropolitan Museum, attendance at the symphony concerts and opera as well as at all concerts of outstanding merit.

On October next the school opens its doors for the season of 1919-1920, which promises to be the most successful in its career.

FLATBUSH MORNING CHORAL GIVES ITS FIRST CONCERT

The Morning Choral of Flatbush, Herbert Staveland Sammond, Conductor. Concert, Brooklyn Academy of Music, Evening, May 15. Assisting Artists, William H. Gleim, Tenor, and Warren Gehrken, Pianist. The Program:

"Gather Ye Rosebuds," Mark Andrews; "Indian Mountain Song," Cadman; "My Love Dwelt in a Northern Land," Elgar, the Choral. "Spirit Flower," Campbell-Tipton; "Just You," Burleigh; "Thou Art Risen, My Beloved," Coleridge-Taylor, Mr. Gleim. "Dawn's Awakening," Grieg; "When Daddy Sings," Victor Harris; "The Water Nymph," Rubinstein, the Choral. "Fantasie Impromptu," Chopin; Etude in D Flat, "Valse Oubliee" and Polonaise in D Major, Liszt, Mr. Gehrken. "A Little Dutch Garden," Loomis; "Values," Vanderpool; "At the Postern Gate," Branscombe, Mr. Gleim. "Plantation Love Song," Deems Taylor; "The Bird of the Wilderness," Horsman; "The Night Has a Thousand Eyes," J. H. Rogers; "Nymphs and Fauns," Bemberg, the Choral.

The Morning Choral of Flatbush is a new organization which met for its first rehearsal in the latter part of March, 1919, and after six weeks of training gave its first public concert in the Music Hall of the Academy, when it astonished a large audience by the finished character of its work. Mr. Hammond in the short time at his disposal has whipped his material into shape with splendid results. Much of the success of the enterprise, however, is due to the nature of that material, for there have been brought together many beautiful voices, whose owners have had experience in other organizations of similar character. At present the club is composed of but thirty singing members, but it is planned to enlarge it considerably next season, when there will be given two evening and

one or two morning concerts.

The program presented was one of happy choice, including numbers by composers of real merit. Two big numbers were Elgar's "My Love Dwelt in a Northern Land" and Grieg's lovely "Dawn's Awakening," both of them sung with splendid tonal effect and intelligent interpretation. Comparisons are not in order, but it must be said that no women's chorus heard this season has done better work than this. Victor Harris's "When Daddy Sings," sung à cappella, was cleverly done, and had to be repeated. Another very lovely number was Deems Taylor's "Plantation Love Song." Horsman's "The Bird of the Wilderness" was full of rich melody. There were slight irregularities throughout the evening, a tendency to anticipate entrances, and an over-emphasis of one voice in the soprano part; but on the whole, Flatbush is to be congratulated on possessing so very promising an organization.

As soloists, the club presented William H. Gleim, tenor, and Warren Gehrken, pianist. Mr. Gleim displayed a warm, well-trained voice and was enthusiastically received in his two groups of short songs. He gave an encore by Burleigh and was long applauded. Alfred Robert Boyce accompanied him at the piano.

Equally well received was Mr. Gehrken, who played with polished technique and was warmly applauded for his excellent work.

Lillian Funk acted as accompanist to the Morning Choral.

The officers of the club are: Mrs. Harland B. Tibbetts, president; Mrs. Hazel Bouton, vice-president; Mrs. George H. Tomes, secretary; Mrs. Benjamin W. Colvin, corresponding secretary, and Mrs. Zella Kulp Lewis, treasurer.

A. T. S.

Arrangements have been made to have George F. Boyle, pianist-composer, head the piano department at the Peabody Conservatory of Music Summer School, which opens July 7, and continues for six weeks, in Baltimore. Mr. Boyle has been engaged to play his own piano concerto with the Detroit Symphony Orchestra under Ossip Gabrilowitsch. This concerto was first introduced to the American public by Ernest Hutcheson and was later played by Arthur Shattuck, who introduced it with much success in London.



TROY, N. Y.—The piano pupils of Harriet F. Link, assisted by the violin pupils of Clarence Philip, gave a recital recently at the Troy Conservatory of Music.

BARRE, VT.—The Spaulding Glee Club gave a concert at the High School assembly hall recently. The soloists were Mildred Bombard, Corrine Eastman and Howard Geake.

TACOMA, WASH.—Of much interest to parents and students was an artistically given program arranged for her piano pupils by Bernice Relf recently at the Temple of Music.

CHARLES CITY, IOWA.—A boys' band has been organized by T. Silbeck, who will be the leader. Thirty-seven boys have become members and weekly rehearsals have been started.

BRIDGEPORT, CONN.—Having returned from service overseas, Arthur LeVasseur was soloist recently in the Cathedral at Hartford, where Alfred D. Brisebois is in charge of organ and choir work.

TACOMA, WASH.—A spring concert was given on May 2 by the piano pupils of Bessie Hard. Mrs. Sydney Anderson, soprano, accompanied by Elizabeth Baker, assisted with the program.

ALBANY, N. Y.—Florence Jubb, head of the music department of St. Agnes' school, gave an organ recital at All Saints' Cathedral last week, assisted by Marguerite Hall of New York, contralto.

SAN ANTONIO, TEX.—La Rue Loftin, a talented young pianist, was recently presented in a piano recital by Clara D. Madison at the St. Anthony Hotel. She captivated her audience with her dash and brilliance.

TACOMA, WASH.—An innovation in pupils' recitals was introduced by Grace Owens, who presented a dramatized piano recital arranged by herself, at the Temple of Music Auditorium recently. Mrs. William Drury, soprano, assisted.

BRIDGEPORT, CONN.—Through the local branch of the Order of the Sons of Italy several New York artists were brought here in a performance of the "Barber of Seville." Alberto Amadi and Marie Fara in the leading rôles were enthusiastically received.

PROVIDENCE, R. I.—At the recent recital of the violin and piano pupils of the Henri Faucher School fine results were noted, both in solo and ensemble work. The Faucher orchestral class has been active in many concerts given here this season for various war benefits.

TACOMA, WASH.—Loda Frazier Hays presented her advanced pupils in voice and her ensemble chorus class in an elaborate recital, assisted by Vivian Gough, violinist, at the Temple of Music recently. The accompanists were Mrs. Louise W. Cady and Mrs. Alice E. Layhue.

PROVIDENCE, R. I.—On May 14, in Frobel Hall, a pleasing recital was given by pupils of Geneva Jeffers. An interesting program was applauded by a good-sized audience, the singers showing the results of excellent training. Mabel Watson Armington, violinist, and Beatrice Warden, pianist, assisted.

TACOMA, WASH.—Mrs. Winifred Lugin Fahey, dramatic soprano, of Victoria, B. C., who was soloist at the spring concert of the Tacoma Orpheus Club on April 30 devoted the two days of her stay in Tacoma to singing at Y. M. C. A. Auditorium and at the soldiers' convalescent barracks at Camp Lewis.

PROVIDENCE, R. I.—Pupils from the Boston and Providence studios of Harriot Barrows appeared in a successful song recital in Churchhill House recently before a large gathering. Arias and songs in pleasing variety were presented by the

students, all of whom are members of advanced classes. Gene Ware was accompanist.

NEW CASTLE, PA.—Voice pupils of Margaret Sankey were heard in recital May 15. Those taking part were Alice Jinks, Glenola House, Elizabeth Butz, Mary Carlson, Florence Weinberg, Margaret Douglass, Ruth Britton, Lenore Patterson, Maude Snider, Mrs. Samuel H. McGoun, Gertrude Dyson, Joseph Pantaleone.

LOUISVILLE, KY.—Margery Maxwell, of the Chicago Opera Association, recently delighted a large audience when she appeared at Advent Hall with Isador Berger, violinist, and Harold Yates, pianist. The artists appeared at one of a series of entertainments being given by the Parish House Guild of the Church of the Advent.

SPRINGFIELD, MASS.—The members of the Poetry Club who attended the annual musicale recently given at the Woman's Club House, heard the first performance of Emil K. Janser's symphonic sketch for full orchestra, "An Autumn Day in the Mountains," presented in an arrangement for piano solo. Others who were heard were Arnold Janser, cellist, and Mrs. W. S. Adams, pianist.

ROCKFORD, ILL.—The Handel Choral Club, directed by Myron E. Barnes, assisted by soloists, gave a concert on May 2 at Westminster Presbyterian Church. The soloists were Bertha Shearer, soprano; Francis Edstrom, tenor; George Gilbert, tenor; Melda Johnson, soprano; Mildred Swenson, soprano; Will Irwin, tenor; Merissa Hermance, violinist.

OMAHA, NEB.—Shaddock-Zabriskie gave the last of a series of organ recitals at the First Presbyterian Church recently. Louise Jansen Wylie sang "Hear Ye, Israel" and the church quartet, composed of Mrs. Wylie, Mrs. Verne Miller, George Johnston and A. Hobbs, gave a good account of itself. These recitals have been voluntary on the part of Mrs. Zabriskie, the proceeds going to the Red Cross.

NEWARK, N. J.—Pupils of Ada Crane-Tegen, soprano, gave a concert on May 7, assisted by W. T. Wetmore, reader, and F. H. Tegen, accompanist. Participating in the program were Florence Avery, May Corkill, Bertha Davies, Marion Abbey, Bessie Bush, Flora Walters, Albert Cockshaw, Harriet Gregory, Fern Meyers, Blanche Brodie, Julia Walsh, Helen Finney, Eleanore Verpillier and Doris Wightman.

HOUSTON, TEX.—The Women's Choral Club, at its annual election of officers, chose as president Mrs. F. M. Johnson; honorary vice-president, Mrs. M. C. Culpepper; first active vice-president, Mrs. E. L. Flowers; second vice-president, Mrs. J. L. Storey; treasurer, Norma Autry; corresponding secretary, Mrs. E. L. Pearson; recording secretary, Mrs. H. R. Gates; librarian, Mrs. J. T. McClaney, and assistant librarian, Mrs. J. T. Qualtrough.

NEWARK, N. J.—The fourth annual concert under the auspices of St. Stephen's Protestant Episcopal Church was given May 7. The soloists were Hazel Moore, soprano; Mollie Chapin Ely, contralto; John A. Campbell, tenor, and Nicholas J. Tynan, baritone. The orchestra of South Side High School, under the baton of Philip Gordon, played a selection from "Carmen," Elgar's "Salut D'Amour" and Mozart's "March alla Turca."

LANCASTER, PA.—Many well known Lancaster singers took part in the musicale at Faith Reformed Church, May 13. Those participating were: Florence Wolpert, Clara Baker, Anna Baker, Maude Miller, Bertha Cooke, Helen Denues, Mabel M. Kendig, Mabel Hirsch, Mrs. Henry C. Carpenter, Mrs. Helen Fager Kuhns, Naomi Angstadt, Kathryn Fortenbaugh, E. A. Savage, Ira Bowman, William Diller and Horace Reichardt.

PORTLAND, ORE.—A lecture recital was given by Winnifred Forbes, violinist, before the Girls' Polytechnic school recently. A group of solo numbers were given by Mrs. R. E. Giger, who was Miss Forbes' accompanist. Otto T. Wedemeyer has been appointed baritone soloist and choir director of the First Presbyterian Church and Edgar E. Coursen has been re-engaged as organist. Warren Erwin has been appointed tenor soloist of the First Congregational Church.

BROOKLYN, N. Y.—Edward Weiss, pianist, was heard in recital at the Memorial Hall May 9. He was assisted by Mr. Mauborgne, tenor, who took the place of Adele Krueger, soprano, indisposed at the last moment. Mr. Weiss's numbers included the Liszt Variations on a Theme by Bach, the Fantasia, Op. 15, by Schubert, and Liszt's "Spasmo" and Twelfth Rhapsody. Mr. Mauborgne sang the Prologue from "Pagliacci" and other numbers. Edith Milligan King accompanied him.

BROOKLYN, N. Y.—The Crescent Glee Club gave its second annual concert in the City House recently. Edward Zeiner conducted. The program was disarranged somewhat by the indisposition of Frank Weisman, tenor of the Corinthian Quartet, but Edith Milligan King, pianist, appeared in place of the quartet. S. Clark Morrell, tenor soloist of Plymouth Church and a member of the Glee Club, sang. Walter Koempel, baritone, also scored. Randolph Hanson was at the piano for the chorus.

WHEELING, WEST VA.—Mrs. Riccardo Ricci, composer and teacher, presented her pupil, Martha Irwin, in a piano recital at the Y. M. C. A. on May 14. The program contained numbers by Nemerowsky, Schult, Jensen, Sjogren, Chopin, Sinding, Brahms, Debussy and Rachmaninoff. Miss Irwin was assisted by Bessie Fowler, Mrs. T. G. Koontz and Mr. W. Howard Nesbitt, who contributed songs by American composers, including Cadman, Burleigh and their teacher, Clara Ross Ricci.

NEW CASTLE, PA.—Albertina Buser contributed several zither numbers at a piano recital given by pupils of Mrs. E. O. Fankhouser. Winifred Johnson played with Miss Buser. Others taking part were Virginia Duff, Harriet Beadel, Elizabeth Gilfillan, Elizabeth Ray, Robert Perry, Winifred Johnson, Jessie T. Ray, Margaret McFate, Mary Long, Dorothy Brain, Katherine McMillin, Virginia Rhodes, Phyllis Beal, Vivian Bane, Helen Mitchell, Frances Lockhart and Elizabeth Williams.

TOLEDO, OHIO.—Herbert F. Sprague, organist, of this city, has just ended his season's work, which included six organ recitals, eight municipal services with his choir, performances of the Handel "Messiah," Verdi "Requiem" and Rossini "Stabat Mater" with Toledo Oratorio Society and Trinity Choir. The boy choir of which he has charge sang the first half of Handel's "Messiah" during Epiphany, and gave Maunder's "Olivet to Calvary," the "Stabat Mater" and "Seven Last Words of Christ" during Easter.

PHILADELPHIA.—William Hatton Green presented his pupils in a piano recital on May 21 at the Art Alliance. An excellent program was forcefully interpreted by John Stokes Adams, Jr., Mary Felder McFarland, Christine Ziebarth, Maisie Chance Deborah Nice Seal, Samuel Osborne Barber, Charles Eddins, Carol Hastings Thomas, Florence Isabel Martin, Edna S. Hoffman, Lavinia Gertrude King, Mignon Bicking, Margaret M. Weber, Kathryn S. Tyson, Sar Burke Wilkinson and Elizabeth Wilson Pharo.

LANCASTER, PA.—An organ recital by Helen Zook and Horace Reichardt was given at the meeting of the Lancaster Organists' Association in St. Paul's Reformed Church on May 4. A solo was sung by E. A. Savage. A feature of the meeting was the paper on "The Music of the Synagogue," by Florence Marx, assistant organist at Temple Shaarai Shomayim. A concert was given on May 6 by the Y. W. C. A. Chorus, under the leadership of Florence Lebzelter. The chorus was assisted by Mrs. Wilbur F. Meiskey, soloist; Ernest Baker, violinist, and Fritz Kroeck, cellist.

ALBANY, N. Y.—Mrs. George D. Elwell was elected president of the Monday Musical Club at the annual meeting. Other officers elected are: First vice-president, Florence Page; second vice-president, Mrs. Archibald Buchanan, Jr.; recording secretary, Elizabeth J. Hoffman; corresponding secretary, Mrs.

J. W. Patterson; treasurer, Agnes Librarian, Mrs. Thomas Wilbur; rectors, Helen M. Sperry, Lydia Stevens and Mrs. William B. The Liberty Loan committee reported that the club had sold \$29,550 in bonds.

PORTLAND, ORE.—Lucien E. gave a program of Belgian music. Olds memorial organ at Reed chapel May 13. The Carrie Jacobs-Brown Musical Club held a meeting on May 13. A program was presented under the direction of Mrs. Carrie R. Beal. Those who participated were: V. Hale, Eleanor Boyles, Marcelle Helen Smith, Virginia Burdick, Horn, Lewis and Frances Jordan, Swengel, Margaret and Elizabeth nolds, Ted Becker, Lucille Dixon, Tobey, Marguerite Swett, John H. ley, Florence Weinstein, Marian linder, Sydney and Sylvia Weinstein, Louise Odell.

MADISON, WIS.—The Wennerberg Chorus of Augustana College gave a successful concert at the Christ Presbyterian Church May 8, under the able direction of L. W. Kling. Hulda Peterson, talented young violinist, played solo at the piano by Mildred N. On April 28 Mozart Club gave its concert of the season at the Central School and, as usual, created a favorable impression. Elizabeth Wright gave a piano recital recently at the Wisconsin School of Music. The University Glee Club gave its annual concert at Lathrop Hall recently. Eleanor mer, pianist, and Max Peterson, violinist, shared honors with the chorus.

HALSTEAD, KAN.—The Halstead Community Chorus, under the direction of Emma Barndollar, of Wichita, appeared in concert last Thursday. The first part of the program consisted of three chorus numbers, and a group of songs sung by Miss Barndollar. The second part was Henry Smart's cantata "King Rene's Daughter," with the following soloists: Iolanthe, Mrs. Mae shaw; Marta, Marjory McKee; Katherine Rolarts. Mrs. Roy Ma was at the piano, with Mrs. L. P. biel assisting in the overture. The Halstead Ladies' Community Chorus is a creditable example of the musical art of a Kansas town of scarcely 1500 people.

LANCASTER, PA.—A harp and violin recital was given in Elizabethtown on May 7 by Elizabeth Schlegelmilch, harp, and Clarence De Vaux Royer, violin. John Geizel and Serg. E. Humphries, recently returned from overseas, were guests of honor at the given May 8 by the Lancaster Opera Society. The following officers were elected: President, M. J. Snook; president, C. G. Mohler; secretary, nie Thompson; treasurer, W. F. Zie musical director, Margaret Hum ville; stage director, David R. Gund pianist, Juliette Hiemenz; member the executive committee, Theresa Evoy, Mrs. J. F. Schnupp and Ch Leyden.

NEW CASTLE, PA.—Advanced piano of Edward F. Kurtz, violinist, heard in recital May 13. Bernice Cracken gave a recital in the home of piano teacher, Emma Dean, and was assisted by Charlotte Andrews, Har Truxsell and Helen Allen. Pupils Reba Hilborn, Eleanor Anderson, Paul Browne Patterson gave a joint recital at the Patterson School of Music last week. On the program appeared Mary Winter, Virginia Duff, Esther vine, Eleanor Euwer, Carolyn Re Jennie Kay, Hazen Steinbrink, Ma Stitzinger, Jean Euwer, Mary Euwer, Paul Sidley, Jeannette Pelou Sallie Lou Offutt, Eleanor Harper, garet Womer, Elizabeth Steinbrink, old McNeely, Francis Dufford, Joseph Levine, Alice Warner.

WASHINGTON, D. C.—At a recent concert given by the students and faculty of the Washington College of Music students taking part were Sylvia L. Emily Light, Genevieve Wagner, Fuglester, Edna Burrows, Marie Carter, Ruth Rodier, Ethel Bliss, Klatskin, George Finckel, Minnie Butler, Emily Jung, Kathleen Ross, Delano, Virginia Cureton, Cristadoro, Violet Sullivan, Tillie vitz, Estelle Gilchrist, Paul Hanes, man Weihe, Bertha Lubert, Clara Louise Lord, Helen Mussen and Pergler. Several numbers were given by the Washington College Music Orchestra, under the direction of C. E. Christiani. Assisting members of the faculty were George H. Miller, tone, and Weldon Carter, pianist.

WEEK OF OPERA IN MONTREAL

Gauvin Presents Festival Season With Fine Roster

MONTREAL, May 18.—J. A. Gauvin presented a festival week of opera at the Grand Théâtre Français this week, and thanks to his able management and discretion, the choice of artists and repertoire, the festival season proved immensely successful. The S. R. O. sign being displayed on the front of the theatre on more than one occasion. The opening performance was "Faust," Ralph Errolle singing the title rôle; Jessie Christian of the Grand Théâtre as the Marguerite; Leon Rothier as the Mephisto; and Labranche as Martha. The large chorus sang creditably. The performance went with dash and vim, largely due to Mr. Rothier's efforts, whose singing earned him an ovation after the scene in the third act. "Mignon" was the Tuesday evening, and Miss Christian as Philine was eminently successful, and also Cedia Brault in the title rôle. Mr. Errolle again appeared, singing Wilhelm Meister's part. Delibes's "Lakmé" was Wednesday's offering, and Miss Fischer in the name part made a striking success, singing the difficult scene in superb manner. Ulysse Paguin as the Father, and Victor Desautels as the Mother, also shared honors, and the chorus worked exceptionally well. It was the most finished production of the festival. This opera was repeated Saturday afternoon with Rothier as the Father. Thursday night the theatre was crowded and many turned away from the performance of "Carmen." Forrest Lamont who was to have sung Jose, was unable to appear through sickness, and Ralph Errolle took his place on short notice. His work on this occasion was a revelation, and his acting of the last act was a superb display of talent. Miss Christian essayed Mireille on Friday night, but the performance was not up to the mark. Forrest Lamont sang "Faust" Saturday night, and at the matinee "Lakmé" was repeated. The orchestra was directed by Albert Roberval with skill and tact. Mr. Gauvin is to be thanked for having thus given Montreal a chance to shine with acknowledged stars, and it is to their credit that they matched the visiting artists.

R. G. M.

Liederkrantz Orchestra Concludes Successful Season

The Liederkrantz Orchestra, Hugo Reinbrun conductor, held its last rehearsal of the season Thursday, May 15. It is considered one of the finest amateur orchestras extant, and its library is as large as many professional organizations being maintained at great expense. Before a new player is accepted, he must pass an examination before the members of the committee, and as a certain standard must be maintained, he is accepted only if more than ordinary ability is demonstrated. Mr. Steinbrun is a strict drillmaster as well as able conductor, and as the result of the excellent training and strict entrance requirements members of the orchestra are prepared for future positions in our best symphony orchestras. Rehearsals will be discontinued during the Summer, and resumed early in October under Mr. Reinbrun's direction.

O. F.

New London Symphony Orchestra Gives Its First Annual Concert

NEW LONDON, CONN., May 12.—The first annual concert of the New London Symphony Orchestra, given recently, had as soloists C. Snyder, baritone, and William Bush, organist, as the assisting artists. The program included orchestral numbers by Schubert, Romberg, Ekel and Kodály, and vocal numbers by Gena Branscombe and Jules Granier. Several of the younger musicians of this city, feeling the need of a good musical organization, met last fall to organize the New London Symphony Orchestra, with George F. McGirr as president and manager, and Charles T. Dow, Jr., as secretary-treasurer. Roger N. Daboll, organist of the First Baptist Church, was chosen leader. At present the membership consists of twenty-four young men from eighteen to twenty-six years of age. Weekly meetings are held at the M. C. A. Building.

Vahrah Hanbury Among Soloists at Elmira Musicales

ELMIRA, N. Y., May 12.—At the program of the Thursday Morning Musicales May 5 the list of soloists was headed by Vahrah Hanbury, soprano, and included Ruth E. Christian, violinist; Carl Welles, baritone; Merritt E. Welch, pianist, and Fannie Helner, accompanist. Three groups of excellent merit the

PORTLAND SEES PREMIERE OF MACFARLANE WORK



Scene from Will C. Macfarlane's Operetta, "Swords and Scissors"

PORTLAND, ME., May 6.—The new operetta, "Swords and Scissors," by Will C. Macfarlane, Portland's municipal organist, and the well-known *litterateur*, Frederick H. Martens, scored a triumphal success recently at its first performance in the Jefferson Theater. Boxes, balconies and floor space were filled by an enthusiastic audience which accorded the composer an ovation at the close of the last act.

Helen Buchanan, who as *Rose de Vidal*, maid of honor and confidante of the *Empress Josephine*, took the leading rôle in the production, was delightfully attractive. In a soprano voice of fine lyric

quality, skillfully used, she made the most of the tuneful songs in which Mr. Macfarlane gave her excellent opportunities. In addition, the cast included Marcia Merrill, Sadie Holden, Mrs. Roy Harris, Frances Robertson, Mrs. Howard Googins, Ruth Haley, Annabelle Lane, Blanche Allen, Helen Hamilton, Maude Merrill, Samuel N. Barnes as *Napoleon*, Lawrence Burke, Winthrop L. Webb, Roy A. Purington, Harold C. Furlong, Weston Hatch, Roy Hines, Elmer R. Mangum, Carl Hooper, Gordon P. Lewis, L. F. Sears, R. L. Conant.

The music is picturesque throughout. The military songs are full of verve and spirit. "Swords and Scissors" is a worthy

successor to Mr. Macfarlane's "Little Almond-Eyes," his first eminently successful venture into the field of operetta. The libretto, by Frederick H. Martens, which supplies a picturesque First Empire *mise-en-scene*, costume scheme and plot, allows for numerous happy, humorous situations, and its piquant lyrics have given the composer excellent opportunities for writing melodies of the most taking description.

After so excellent a first night, the success of the remaining performances is assured, and the entire production has justified the compliments paid the composer, cast and George W. Peddie, the general director.

Mario Laurenti Appears with Treble Clef Chorus in Hartford

HARTFORD, CONN., May 16.—The Treble Clef Club gave the second and final concert for this season in Foot Guard Hall, May 13. Edward F. Laubin conducted and Carl McKinley played the piano accompaniments. Mario Laurenti, baritone of the Metropolitan, was soloist of the evening. The club opened the program with "A Legend of Granada," a short cantata by Henry Hadley. The soprano solo in this work was sung by Josephine Simpson, a member of the chorus. Mr. Laurenti sang "Eri Tu," Verdi, and a group of songs, "Drink to Me Only with Thine Eyes," "My Little Sunflower" Vanderpool; "My Dreams," Tosti. Mr. Laubin had his chorus under splendid control throughout the evening and the work of the chorus was notable for the fine enunciation and shading. This was Mr. Laurenti's first appearance in Hartford and he made a most favorable impression. The audience was enthusiastic and both the club and soloist were obliged to sing encores. Miss Simpson sang her part well and Mr. McKinley's accompaniments were highly satisfactory.

T. E. C.

New York Singing Teachers' Association Closes Twelfth Season

On May 13 the New York Singing Teachers' Association closed its successful twelfth season with an interesting meeting in Carnegie Hall. Francis Rogers, the widely known baritone, described frankly and helpfully some of his teaching methods and advocated engagingly and convincingly "Simplification in Vocal Instruction." The constitution has been revised. The articles on principles of ethics, breathing, breath-control and tone-production, discussed and adopted between 1913 and 1917 have been issued in pamphlet form, and in the autumn the basic precepts of lyric diction are to be worked out. The association means to exert its influence beneficially in several directions, and has, on President Adele Laeis Baldwin's proposal, just voted a gift of \$25 to Dr. Greene's clinic for the treatment of a child whose speech is defective.

Introduce Arthur Penn's Operetta in West Roxbury, Mass.

WEST ROXBURY, MASS., May 12.—The first performances on any stage of Arthur Penn's new operetta, "Captain Crossbones" or "The Pirate's Bride," were given last Thursday and Friday evenings by the West Roxbury Congregational Church, under the direction of Benjamin Guckenberger. The success

of the operetta was evident from twenty encores demanded during the first evening and another score on the second. Mr. Guckenberger, the musical director, deserved great credit for the spirit and vim which he put into the production. Mr. Guckenberger was particularly fortunate in having enough good singers in his chorus to give the many effective choral numbers their needed sonority. The music of the operetta lent itself well to amateur production, being tuneful and straightforward within the limits necessarily imposed by amateur capabilities. The clever lyrics and dialogue won innumerable laughs. Mr. Penn, who was unable to be present at the premier of his operetta, may be assured that Mr. Guckenberger's forces launched the work most successfully.

C. R.



Robert Stuart Piggott

LONDON, May 10.—Robert Stuart Piggott, singer and actor, died suddenly on May 7, as he was dressing for a performance of the "Lilac Domino," in which he had lately been appearing. Mr. Piggott, who was a native of Toronto, Canada, had for years been known in the United States and Canada as an oratorio and recital singer, as well as an actor and dramatic reader. He sang baritone rôles in "Elijah" and many other standard oratorios, and had won favorable notice as well in grand and comic opera. A cultivated musician, he had also attracted an amount of attention by musical criticism contributed to some leading American journals.

James Pursaill

LONDON, April 21.—Much regret is felt at the news of the death of James Pursaill, baritone, one of the best singers of the Carl Rosa Opera Company and an especially excellent *Rigoletto*. He was also a soldier, having been through the South African campaign and the Great War in 1914. Two years later he was discharged as incurable from diabetes, contracted from overwork and exposure. He was singing only two days before his death.

H. T.

Galli-Curci Declares Her Faith in the American Song Composer

However, Many Native Musicians, She Adds, "Have Not Learned Their Trade"—Famous Diva Tells of Her Quest For Good Program Material—A Chat With the Prima Donna and Her Pianist

By HARVEY B. GAUL

Pittsburgh, Pa., May 19, 1919.

HOMER SAMUELS called up. Said he: "You know Mme. Galli-Curci said the next time we were in town we would like to have you come down. Well, we're in town." We said, "Yes, we knew." And as there was a gallon of gas left in our Detroit cootie, that answers to the patronymic of Henrietta, we cranked her up and went down to the hotel. And there was the amiable Amelita Galli-Curci with Homer Samuels, most gifted and most genial of accompanists. They were looking over new songs, just like readers in a publishing house, sketchily and nonchalantly.

"Do you know," said Mme. Galli-Curci, "the trouble with many American song writers is that they have not learned their trade."

We acquiesced, having written songs—and heard them sung.

Homer Samuels added: "The fault is not entirely the composers'. The publishers have committed many crimes, though unquestionably many of our young men want to see their compositions in print, and so they rush their work, sometimes apparently without as much as a second thought."

"We receive thousands of songs," said the diva. "You would be surprised at the number that have wrong accents, accents on the preposition, the article, the conjunction, anywhere the writer thinks—or doesn't think—the tune goes. There is one well-known song by an American of national reputation where the accent falls on the article 'the' not once but many times. Is that right?"

"Everyone wants to write me a song," she continued; "everyone who can write a waltz rhythm or in 6/8 time, with scales and arpeggios. They think that is a coloratura song. I think it takes a peculiar gift to be able to write *fioratura*, it is a sense not entirely developed by scale writing. People think I like nothing but coloratura songs when they write. I don't. I would like to be able to sing the Irish folk-songs that John McCormack sings. He is inimitable and so are his songs. You know I do sing folk-songs; almost every recital has one or more of the French chansons in it. Sometimes it is a Weckerlein *bergerette*, sometimes it is by Julien Tiersot. You know I use 'Home, Sweet Home' and 'Loch Lomond.' I am very fond of the Scotch songs, they are so *triste*."

We asked: "Why don't you sing the Italian folk-songs, there are many of them that are beautiful?"

The Best Song Composer?

"They are," she said quizzically, "what you call so-soph-sophisticated. They are not my style. I like the Negro spirituals, they are such sincere expressions; and I like the Norwegian folk-songs. They both make use of the mordant." Then we fell to analyzing, boosting and panning the American writer, because two of us were Americans and the other had taken out her citizenship papers. We advanced that idea that "Sidney Homer was the greatest song writer in this country."

"Maybe," said the gracious Galli-Curci. "Maybe," said the humane Homer Samuels.



A Study of Mme. Galli-Curci by Saul Raskin

"Maybe," said we as we lapsed into desuetude, after having rolled a dream-stick from our favorite bag o' makin's.

"Do you know," asked Galli-Curci, "Carl M. Beecher of Chicago? He has written some of the best songs I've seen. Then there's Murdock of St. Paul, Minnesota; he has composed many fine songs. John Alden Carpenter I consider the best American song writer. Frank La Forge has done some of the *cantilena* that anyone might be proud of, American or European."

"That is all very well" we observed, "but Sidney Homer has used the finest types of texts, and he has set them and gotten under the skin of them; furthermore, he doesn't depend on the omnipresent love motif for his muse."

"Maybe so," said the gentle Galli-Curci.

"Maybe so," said the hermetic Homer Samuels.

In sheer desperation we rolled another. "Next year," interrupted the diverting diva, "I am going to use many American songs. I have many, many concerts booked. I wish I could find some brilliant songs that had merit and were not vulgar. So many writers in striving for brilliancy only achieve the commonplace, and you know to use commonplace songs on the concert stage is to commit suicide. I have great hopes for America and American writers. Already much has been accomplished, and there is more to come, more than you or I or anyone can foresee. This summer, when I get up to my bungalow in the Catskills, I am going to look over many new songs. I want to

sing the songs of my fellow countrymen—I shall be a full-fledged American by then—and to give them first place on the program. Will I write my own cadenzas? Tut, tut. It's a secret."

And then suddenly remembering that we left our motor going we said:

"*Debbio andare.*"

"*Arrivederci,*" said Galli-Curci.

"So-long," said Homer Samuels.

"Henry Ford," said we.

Emmy Destinnova to Head Houston's List of Artists Next Season

HOUSTON, TEXAS, May 19.—Gertie Rolle, business manager of the Treble Clef Club, announces the following list of artists as engaged to be soloists for her club's regular series of three concerts during the coming season: Emmy Destinnova, Albert Spaulding and Frances Alda and Carlo Hackett of the Metropolitan. Aside from the club engagements Miss Rolle has contracted to have in Houston during the coming season Josef Hofmann and Josef Rosenblatt, cantor.

W. H.

YSAYE AND ELMAN STIR VAST THRON

Eugen Ysaye, Mischa Elman, Violinists. Joint Recital, Hippodrome, Evening, May 18. Accompanist, Josef Bonime. The Program:

Concertante for Two Violins, Mozart; *Concerto for Two Violins*, D. Minor (by request), Bach; *Symphonic Concertante*, Op. 31, for Two Violins, Alard; *Suite for Two Violins*, Op. 71 (by request), Alonowski.

What a magnet is the name of famous violinist! The appearance of Ysaye or Elman alone suffices to fill New York auditorium. A joint recital by these knights of the bow draws double audience, totalling many thousands, countless enthusiasts being quartered on the stage. What would have been three violin luminaries to the forces of an evening? The walls would give way before an eager human sea.

One can hardly imagine how an extra dozen listeners could have been squeezed into the vast reaches of the Hippodrome last Sunday night. The artists had literally to elbow their way to their objective on the platform.

The musical aspects of the evening were often of a kind to warrant the demonstrations they evoked. Ysaye, the seasoned hero of a thousand concerts and Elman, old, at least, in popular favor, distinguished themselves with some masterly duet playing. Fitting enough, the most inspired music on the program—Bach's concerto—received the most inspired interpretation. Especially memorable was the playing of the wondrous *Largo* movement, in which Elman did some of the most exquisite legato playing that we have ever heard from his bow.

The audience was intensely enthusiastic over everything the artists played and recalled them with tireless insistence. Mr. Bonime provided satisfactory accompaniments.

B. R.

To Import More French Musicians for American Tours

Richard G. Herndon, business director of the French-American Association for Musical Art, who sailed for Paris a fortnight ago, has cabled his New York associate, Frank T. Kintzing, that he has arrived safely at the French capital and will immediately complete arrangements for the importation of a number of French musical artists and organizations. The association will continue the direction of Mlle. Brard, the Société des Anciens Instruments, with Laparra and Raymonde Delaunoy, besides the new artists who will be brought here, it is announced. Quite interesting and important will be the establishment of the Théâtre Parisien in New York next season, with Mr. Herndon as the business director and M. Robert Casadésus the art director. This theater will be devoted to the lighter forms of French entertainment, with *chansons* Monmartre and other musical offerings and the lighter plays. The season will open in November.

West Point Choir Sings at Columbia

The West Point cadet choir made its annual visit to Columbia University, New York, on Sunday afternoon, May 18. A close order drill was followed by the cadets' march to St. Paul's Church.

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